

1974

UA68/1/2/2 Fine Arts Festival

WKU Potter College of Arts & Letters

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WESTERN KENTUCKY UNIVERSITY
FINE ARTS FESTIVAL
1973 - 1974

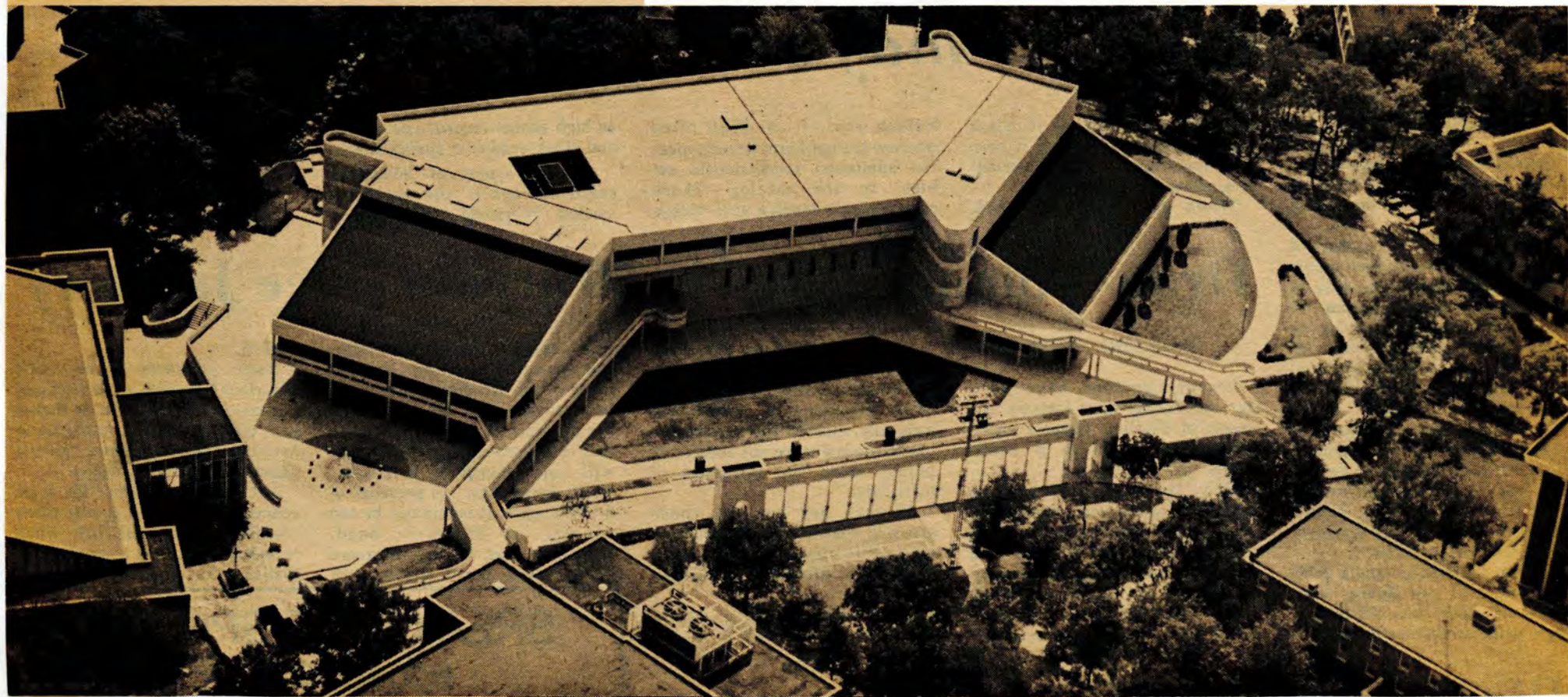
Compiled
by
Office
of
Acting Dean
of
Potter College of Arts and Humanities



IVAN WILSON
CENTER FOR
FINE ARTS

Western Kentucky University

8 THE COLLEGE HEIGHTS HERALD, Bowling Green, Ky.
Tuesday, September 11, 1973



Ivan Wilson Center: the fine art of a-maze-ing the students

By SCOTT JOHNSTON

Western's newest building, the Ivan Wilson Fine Arts Center, may someday be nicknamed the labyrinth on the hill. Anyone's first encounter with it is likely to be confusing.

The building has been in various stages of planning and development for several years. Actual construction began in August, 1970 and was completed this March.

The finished product includes the 320-seat Russell Miller Theatre, an exhibit gallery, a 250-seat recital hall, a music rehearsal room, 41 classrooms, 85 faculty offices, 30 office-studios and an open-air theater.

The Fine Arts Center is the new home of the speech and theatre, art, music and foreign languages departments. The history department and part of the English department will occupy the structure while Cherry Hall is

being renovated.

It all sounds simple enough until you actually enter the building. It will not take long to discover that everywhere you turn there are halls and passages. Some of them merely go in circles, but others are dead-end affairs. There are some signs which will direct you to rooms which aren't there. On one floor there are a number of rooms which you have to go through another room to find.

The most interesting observation this reporter made is that

each of the four floors is laid out differently. Room 151 is not directly below room 251. The fact that you know where room 368 is does not help you find room 468; 468 is not directly above 368.

Owen Lawson, physical plant administrator, said in late August the errors on some of the directional signs should be corrected by the beginning of classes. But don't go looking for room 129; it's still missing.

Lawson also said "we feel the facility is well designed and well

suited to the needs" of the departments now housed in the building.

Although Lawson says "most everyone feels we have a fine facility," more than a few instructors have recounted tales of searching for offices or classrooms.

The lesson here is that it may take more than a few minutes to find your class. Start looking early. Try thinking of your search as an adventure into uncharted regions (who knows? you may locate one of the missing rooms).

SUN., SEPT. 16, 1973

DAILY NEWS, BOWLING GREEN, KENTUCKY

Fine arts festival to follow center dedication

The new Ivan Wilson Center for Fine Arts has opened on the Western campus and a year-long fine arts festival is planned following its dedication Oct. 13.

Season tickets for six major events in conjunction with the festival currently are on sale in the University's Business Office.

Through Friday, Sept. 28, season tickets for the general public at \$14 per person are available. These tickets will enable festival-goers at Western to see performances by the Cincinnati Ballet, pianist Van Cliburn in Concert, John Gay's "Beggar's Opera" by the City Center Acting Company of

New York, a French comedy by a professional theatre company, a concert by the Roger Wagner Chorale, and a series of films by Ingmar Bergman.

"This \$22.50 value entitles the holder to a reserved seat for each of the events," said Dr. Paul B. Cook, co-chairman of

the center dedication committee. Cook also has announced that tickets for single events will go on sale Monday, Oct. 1.

The formal dedication of the new center Oct. 13 will begin at 10 a.m. at the center's Outdoor Theatre where the permanent seating of the former stadium

has been completely renovated.

October has been designated Inaugural Month of the center, according to Dr. Robert Mounce, acting dean of the Potter College of Arts and Humanities. Five of the festival's main attractions are scheduled during this month with the Roger Wagner Chorale

scheduled to visit Western Tuesday, March 19.

Arts Festival tickets on sale until Sept. 28

COLLEGE HEIGHTS HERALD FRI., SEPT. 7, 1973

By MORRIS McCOY

Season tickets are on sale for the first Fine Arts Festival at Western, according to Dr. Robert H. Mounce, acting dean of the Potter College of Arts and Humanities and co-chairman for the Fine Arts Festival.

A season ticket will admit the bearer to six performances including The Cincinnati Ballet, the Van Cliburn Concert, the Bergman Film Series, Moliere's "The Miser," The Roger Wagner Chorale and "The Beggar's Opera" by the City Center Acting Company.

Season tickets for non-students are \$14, an \$8.50 saving on the separate ticket purchase price of \$22.50.

Tentative plans call for student season tickets to cost \$10 for a saving of \$12.50 on the separate ticket purchase price. Not yet finalized is the possibility of students being charged one-half price on the regular single ticket purchase.

The Cincinnati Ballet perfor-

presented Thursday, Oct. 15, at 8:15 p.m. in Van Meter Auditorium with tickets priced at \$3.50 and \$2.50.

Tickets for "L'Avare" ("The Miser") by Le Theatre National De L'est Parisien and Le Treteau de Paris with Jean De Rigault are \$2.50. This play about compulsive greed will be presented Wednesday, Oct. 3, in Van Meter Auditorium at 8:15 p.m.

The Bergman Film Series will be held in three parts with "Seventh Seal," a film set in the Middle Ages, being shown on Wednesday, Oct. 3. "The Magician" is to be shown on Wednesday, Oct. 17, and portrays illusion and reality through a charlatan and quack-healer. Friday, Oct. 26, "Winter Light" will be shown. It is a theological exploration by this Swedish director.

All showings will be at the Ivan Wilson Center for Fine Arts at 6 and 9 p.m. Admission for each film is \$1.

The Roger Wagner Chorale will be Tuesday, March 19, at 8:15 p.m. in Van Meter Auditorium. The Chorale, which has won a Grammy Award, presents music from the spirituals and folk music of America and England to 16th century church music.

Most of the activities are scheduled to coincide with the dedication and grand opening of the Ivan Wilson Center for Fine Arts on Oct. 13, according to Dr. Mounce. In the future the festival program will range over a wider range of time.

Dr. Mounce said that two major reasons for the festival are to salute and call attention to the arts and to fill a gap left by the discontinuation of the Bowling Green Community Concert Series.

Only 600 season tickets were available and 260 have already been sold. The deadline for purchase of season tickets is Friday, Sept. 28. The season tickets include the best seats for each performance, Dr. Mounce said.

Persons may write for tickets to the ticket manager at the Business Office at Western or phone the office for further information. Checks are to be made to Western.

Arts Festival tickets on sale at WKU

The new Ivan Wilson Center for Fine Arts has opened on the campus and a year-long arts festival is planned beginning its dedication Oct. 13. Tickets for six major

events in conjunction with the festival currently are on sale in the university's business office.

Through Friday, Sept. 28, season tickets for the general public at \$14 per person are available. The tickets will enable festival goers at Western to see performances by the Cincinnati Ballet, pianist Van Cliburn in concert, John Gay's "Beggar's Opera" by the City Center Acting Co. of New York, a French comedy by a professional theatre company, a concert by the Roger Wagner Chorale, and a series of films by Ingmar Bergman.

"The \$22.50 value entitles the holder to a reserved seat for each of the events," according to Dr. Paul B. Cook, co-chairman of the center dedication committee. Cook also has announced that tickets for single events will go on sale Monday, Oct. 1.

The formal dedication of the new center Oct. 13 will begin at 10 a.m. at the center's outdoor theatre where the permanent seating of the former stadium has been completely renovated.

October has been designated inaugural month of the new center, according to Dr. Robert Mounce, acting dean of the Potter College of Arts and Humanities. Five of the festival's main attractions are scheduled during that month with the Roger Wagner Chorale scheduled to visit Western Tuesday, March 19.



mance will be Wednesday, Oct. 10, and Friday, Oct. 12, at 8:15 p.m. in Van Meter Auditorium with tickets priced at \$3 and \$2. The company has 24 actors trained in ballet and presents modern, classical and romantic ballet of their own creation as well as ballet of international repertoire.

The Van Cliburn Concert will be Tuesday, Oct. 16, at 8:15 p.m. in Van Meter Auditorium with single tickets priced at \$7.50, \$6 and \$5. Van Cliburn is a classical musician who was given a New York City ticker-tape parade after his return from his Russian concert tour becoming the first classical musician so honored.

The City Center Acting Company will perform "The Beggar's Opera" which is a musical comedy on opera and society in 18th century England. It will be

Single tickets now on sale

By SCOTT JOHNSTON

Single performance tickets for Western's Fine Arts Festival Series are on sale at the information desk in Downing University Center from 8 a.m. to 4:30 p.m. Monday through Friday until Oct. 31.

Commemorating the opening of the Ivan Wilson Center for Fine Arts, the festival includes perfor-

mances by the Cincinnati Ballet, famed pianist Van Cliburn, a production of Beggar's Opera by the Center City Acting Company of New York, a presentation of Moliere's "L'Avare" and three films by Ingmar Bergman.

Bergman film tomorrow

The year-long festival opens Wednesday night with Ingmar Bergman's award-winning film, "The Seventh Seal," at 8:15 in Van Meter Auditorium. Set in the European Middle Ages during the Crusades, the film details the Swedish director's view of the problems of faith, man's destiny, good and evil.

Admission for non-season ticket holders is \$1 for the general public and 50 cents for students. In addition to the Downing Center outlet, tickets are available at the door.

Baker cooks up another one

If you are at all familiar with dramatic works of Dr. James Baker of the history department, you won't want to pass up his latest play scheduled at the Catacombs Friday, Oct. 5, at 9 p.m.

Dr. Baker describes his play, "Something Old, Something New," as "theater for voices." Folksinger Rick Mattingly will also be on the program.

Sitar concert

People in the Western area will have the chance to see renowned sitarist Ravi Shankar in concert Tuesday, Oct. 9, at 8 p.m. at Vanderbilt University in Nashville.

The show, which will also feature tabla player Alla Rakha, benefits the Nashville Child Center. Tickets are \$3 and are available at Vandy's Memorial Gym ticket office and at the Child Center, 2225 12th Ave. S.

Picture this

"Photo '73 Graphic," an exhibition of creative photography by John Schulze, professor of art and art history at the University of Iowa, continues through Saturday, Oct. 6. The internationally respected photographer will also present a lecture, "Photographic Experience" and three slide shows: "Photograms," "Diane Arbus" and "The Last Valentine," all scheduled for Friday evening at 7 in the Recital Hall of the Fine Arts Center.

Saturday Schulze will direct a critique of creative photographs by 25 persons who have registered in advance in the art department. Registration in \$2.

'Impeachment Day' (?)

Last Friday night, Vandy was host to one of the funniest, most brutally critical shows this reporter has ever seen. "Lemmings," created and produced by those fun-loving folks who bring you the National Lampoon, satirized the Nixon administration and the Woodstock generation.

The show opened with a few selections from the Natlamp's first comedy album, "Radio Dinner," then moved quickly to coverage of the first "Impeachment Day" proceedings, wherein the rise and fall of "ex-President" Richard Nixon was presented in scathing detail. This portion of the show concluded with the "Resignation Address."

A live performance of the cast album, "Lemmings" was offered next. The show parodied the Woodstock festival with excellent imitations of James Taylor, Joni Mitchell, Joan Baez, and Crosby Stills, Nash and Young, among others.

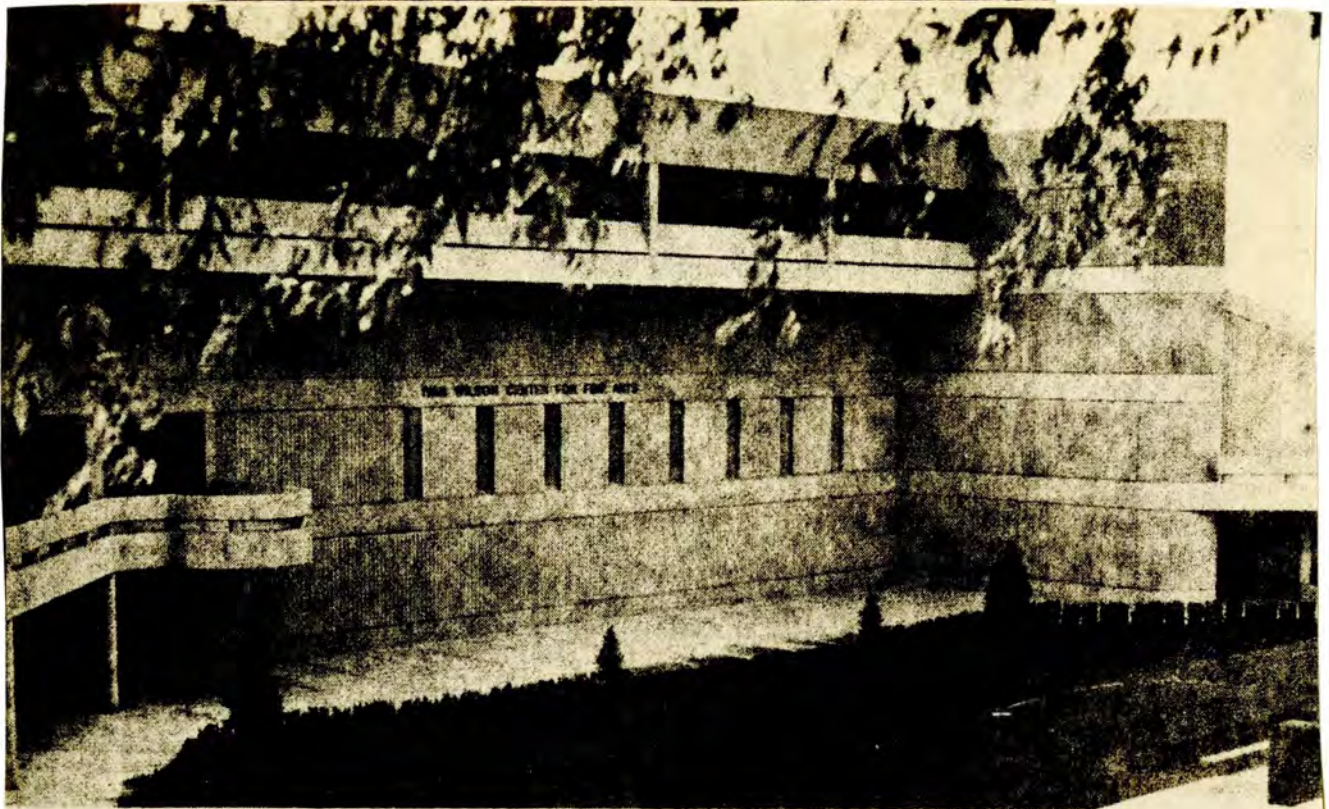
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To be dedicated Saturday

WESTERN'S \$4 million Ivan Wilson Center for Fine Arts is to be dedicated at 10 a.m. Saturday in the center's outdoor theatre at the university's old football stadium which has been renovated.

The center has been named for Western's former art department head.

COLLEGE HEIGHTS HERALD FRI., OCT. 12, 1973 Fine Arts Center dedication set

The formal dedication of the new Ivan Wilson Center for Fine Arts is scheduled for 10 a.m. Saturday.

The program will be in the center's outdoor theater with Gordon Hood, chairman of the Kentucky Council on Public Higher Education, as the main speaker. Tributes by University officials and representatives in honor of Ivan Wilson, Western's former art department head, will be presented.

Jean Beroer, the internationally known American composer, will be present for the debut of his specially commissioned vocal piece "Stand Up Your Heads," which the University's Choir will perform. The structure houses complete

facilities for the music, art, speech and theatre and foreign languages departments.

HERALD FRI., OCT. 12 Fine Arts dedication set tomorrow

The formal dedication of the Ivan Wilson Center for the Fine Arts, Western's most expensive building to date, will begin tomorrow at 10 a.m. in the center's outdoor theater.

Gordon Hood, chairman of the Kentucky Council on Public Higher Education, will be the principle speaker at the dedication to inaugurate the new home of the arts on the Hill. The center was named in honor of the former head of Western's art department.

Immediately following the ceremonies, a reception and open house is planned at the center.

\$4 million facility

WKU to dedicate fine arts center Saturday

Western Kentucky University's new Ivan Wilson Center for Fine Arts will be dedicated at 10 a.m. Saturday, followed by a year-long salute to the arts.

The new U-shaped center, whose east and west wings cradle the old stadium site at the campus hilltop, houses the university's departments of Art, Foreign Languages, Music and Speech and Theatre.

The program will be at the center's Outdoor Theatre, where the old stadium has been completely renovated.

Gordon Hood, chairman of the Kentucky Council on Public Higher Education, will be the keynote speaker and presentations will include tributes by university officials and representatives in honor of Western's former art department head for whom the building has been named.

The internationally-known American composer, Jean Berger, will be present for the debut of his specially-commissioned vocal piece by Western for the dedication entitled "Lift Up Your Heads," to be performed by the university's choir.

Erected at a cost in excess of \$4 million, the structure provides a total of 174,000 square feet of floor space, including a four-story central portion of classrooms, an art gallery, faculty and studio offices, seminar rooms, art studios, language and music laboratories and music practice rooms.

The two-story east wing contains the 320-seat Russell Miller Theatre and supporting facilities such as dressing

rooms, a scene shop and off-stage areas. The single-story west wing encloses a 230-seat recital hall and band rehearsal room.

Construction began in August, 1970 and the architect was Ryan Associated Architects, Louisville, with Melson Contractors of Shelbyville, Tenn.

During October, which has been designated as Inaugural month, a series of major events will be conducted in conjunction with the fine arts festival and will include numerous art demonstrations, exhibits, lectures and readings.

Highlights for October and major attractions for the coming year include:

—Two evening performances of the touring Cincinnati Ballet Company are scheduled to appear on the Western stage Wednesday and Friday at 8:15 p.m. in Van Meter Auditorium.

The 24-member company of dancers presents a varied repertoire of ballets in classical, romantic and contemporary styles under the leadership of David McLain, artistic director and choreographer.

—Van Cliburn in Concert will be the second major event to celebrate the arts at Western. The native of Shreveport, La., who is perhaps best known for his first national best-seller recording of the Tchaikovsky First Piano Concerto, will appear in Van Meter Auditorium Tuesday, Oct. 16 at 8:15 p.m.

—"The Magician," the second in a series of three Ingmar Bergman films to be

shown Wednesday, Oct. 17 at Van Meter Auditorium at 6 p.m. and 9 p.m. The third film, "Winter Light," will be presented at 6 p.m. and 9 p.m. on Friday, Oct. 26.

—The City Center Acting Company of New York, which presented John Sheridan's "The School for Scandal" at Western last spring, will return to the campus for a special presentation of John Gay's "Beggar's Opera," Thursday, Oct. 25 at 8:15 p.m. in Van Meter Auditorium. Under the direction of John Houseman, "The Beggar's Opera" is a ballad opera roughly equal to modern musical comedy.

—A foreign language theatre production, "L'Avare," the French comedy that has been the most popular of all Moliere's plays over the last 300 years, will be presented by the Troupe De Paris at 8:15 p.m. Wednesday, Oct. 31 in Van Meter Auditorium. This 26-year-old group has a repertoire covering a large range, from 16th century church music and grand opera to European and American folk music, spirituals and popular songs. The group has recorded more than 40 albums and won numerous awards.



Ivan Wilson Center for Fine Arts

Program begins at 10 a.m.

Arts Center dedication set tomorrow

By BEVERLY BAKER

During the administration of president emeritus Dr. Kelly Thompson, preparations for a fine arts center at Western were in the planning stages. The building plans called for the structure to be built at the site of the old football stadium, delaying construction until the L.T. Smith Stadium was completed.

In August of 1970, construction began on the fine arts center. Named after the founder and first head of Western's art department, the Ivan Wilson Center for Fine Arts was first occupied in April, 1973.

The new U-shaped center's formal dedication is scheduled at 10 a.m. tomorrow in the center's outdoor theatre and will be followed by a year-long salute to the arts. Chairman of the

Kentucky Council on Public Higher Education, Gordon Hood, will be the main speaker.

In honor of Ivan Wilson, tributes will be given by University officials and representatives. Responses from the faculty will be made by Dr. W.R. McCormack, chairman of the Board of Regents. Steve Yater, president of the Associated Student Government, will represent the students.

"Lift Up Your Heads," a specially commissioned vocal piece, will be performed by the University Choir. Jean Berger, composer of the vocal piece, will be present for the debut.

The dedication will be followed by a reception and an open house at the fine arts center.

The new structure is Western's most expensive, erected at a cost of approximately \$5 million.

Providing permanent housing for the art, foreign languages, speech and theatre and music departments, it has a total of 174,000 square feet of floor space.

The four-story central portion contains 41 class and lecture rooms, an art galley, 85 faculty offices, 30 studio offices, six seminar rooms and numerous art studios, language and music laboratories and music practice rooms. The two-story east wing contains the 320-seat Russell Miller Theatre and supporting facilities such as dressing rooms, a scene shop and off-stage areas. The single-story west wing encloses a 230-seat Recital Hall and a band rehearsal room.

All students and faculty are encouraged to attend the formal dedication of the new Ivan Wilson Center for Fine Arts.

Arts festival highlights Wilson Center dedication

By SCOTT JOHNSTON

Western's Fine Arts Festival currently underway is the end product of two years of planning, according to Dr. Robert Mounce, acting dean of Potter College of Arts and Humanities and coordinator of the festival.

The festival "grew out of a very broad and general interest," Dr. Mounce said. "It was felt that it would be extremely appropriate to have a fine arts festival to highlight the dedication (of the Ivan Wilson Center for Fine Arts) and demonstrate the kinds of activities to be carried on in the building," he said.

This spring, each department to be housed in the new structure submitted a list of suggested activities and guest stars. Dr. Mounce said the criteria was primarily that "we wanted to bring to the campus just the very best we could get ahold of."

"The real job," he said, "was to find those performers who are skilled in their fields and at the same time have as broad an appeal as possible. We didn't want to compromise artistic ability for mass appeal."

The five major events on the Fine Arts Festival program are the Cincinnati Ballet, with its final

performance tonight at 8:15; pianist Van Cliburn, performing next Tuesday; the Center City Acting Company's production of "Beggar's Opera," slated Thursday, Oct. 25; Moliere's "L'Avare," presented by LeTroupeau de Paris with Le Theatre National de l'Est Parisien on Wednesday, Oct. 31 and the Robert Wagner Chorale, due here March 19, 1974.

"In any major city or cultural center," Dr. Mounce said, "all of these would be important, significant events."

In addition to the major

attractions, several other activities, most of them free, are being offered. With the exception of the Wagner Chorale, the Fine Arts Festival is limited to the events taking place this month.

Western has received donations of \$5,000 from the Kentucky Arts Commission and \$2,000 from the National Endowment for the Arts in support of the Festival. In addition, Dr. Mounce noted, "The University has been willing to commit itself to the support of the festival without any assurance that it will break even...the

University is convinced that there is sufficient artistic and educational benefit that it is willing to underwrite it to whatever extent is necessary."

Accompanying the actual festival activities is an increase in the number of other fine arts events throughout the year. Dr. Mounce described this as a "natural growth that sort of parallels the growth of these departments in Potter College."

Beyond a celebration of the opening of the Ivan Wilson Center, the Fine Arts Festival is an attempt to "increase an awareness and appreciation of the arts among the student body itself," Dr. Mounce said. Accordingly, student tickets for all activities requiring admission are one-half price.

"The thing that pleases me," Dr. Mounce summarized, "is that I believe in contemporary society; there is an understanding that humans have dimensions other than those that can be quantified. Science has leaped ahead, while the humanizing activities of liberal arts have lagged. There's now a return to a better balance between man's scientific concerns and human concerns. Here is where the area of performing arts enters, giving expression to the spirit of man and the aesthetic side of his nature."



IVAN WILSON

CENTER FOR

FINE ARTS

DEDICATION CEREMONY

Saturday, October 13

10 a.m.

Ivan Wilson Center for Fine Arts, Outdoor Theatre
Western Kentucky University

Dedication Program Ivan Wilson Center for Fine Arts

Outdoor Theatre

October 13, 1973
10:00 a.m.

Presiding
Dr. Dero G. Downing, President

ACADEMIC PROCESSION

Pomp and Circumstance *Elgar*
Western Brass Ensemble, Mr. Bennie Beach, Director

The Lord's Prayer *Malotte*
Western Choir, Mr. Ohm Pauli, Director

DEDICATORY ADDRESS Mr. Gordon Hood, Chairman
Kentucky Council on Public Higher Education

TRIBUTE TO HONOREES AND REMARKS

Representing the Student Body Mr. Steve Yater, President
Associated Student Government

Representing the Faculty Mr. John Warren Oakes
Assistant Professor of Art

Representing the Alumni Mr. Robert L. Proctor, President
Alumni Association

Representing the Board of Regents Dr. W. R. McCormack, Chairman
Board of Regents

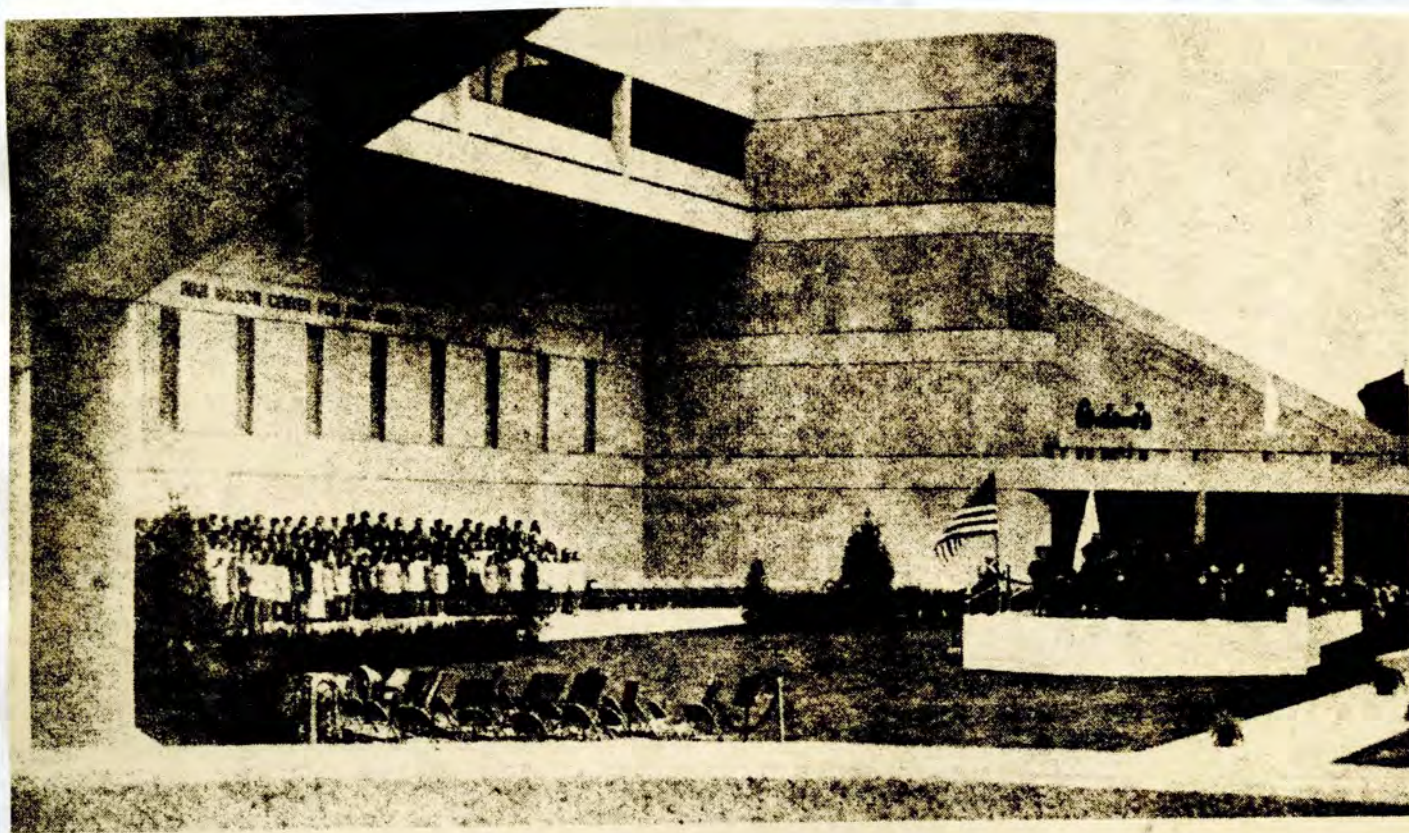
DEDICATORY RESPONSE Dr. Downing

SPECIAL PRESENTATIONS

Lift Up Your Heads *Jean Berger*
Western Choir and Choral Union,
Mr. Pauli, Director

Trumpeters: Mr. Bennie Beach, Mr. Robert
F. Hare, Mr. Michael A. Little

Commissioned for the dedication of the Ivan Wilson Center for Fine Arts



Fine arts center dedicated

(Staff Photo by Mike Morse)

DEDICATION OF the Ivan Wilson Center for Fine Arts at Western Saturday concluded with a choir performing a work

written especially for the event by composer Jean Berger. Tours of the building followed the dedication ceremony.

PARK CITY DAILY NEWS

SUN, OCT. 14, 1973

Western

Ivan Wilson arts center dedicated

By BILL WILLIAMS
Daily News Staff Writer

The Ivan Wilson Center for Fine Arts on the Western campus was dedicated in a ceremony Saturday before an estimated crowd of 1,000 in the outdoor theater in front of the new \$4 million facility.

Gordon Hood, chairman of the Kentucky Council on Public Higher Education, delivered the keynote address.

"You have blended the old and the new into a facility of which the entire Commonwealth can be proud," Hood said.

Hood complimented university officials for retaining the colonnade and the old character of the area. The building stands on the site of the old football stadium.

"No victory ever achieved here can equal the contributions the Ivan Wilson Center will make," Hood said.

"It is a breathtaking facility," he added.

Others making brief remarks at the ceremony included Western President Dero G. Downing; Steve Yater, student government president; John Warren Oakes, assistant professor of art; Robert L. Proctor, president of the Alumni association, and Dr. W.R. McCormack, chairman of the board of regents.

Hood called for a comprehensive plan for higher education in the state and asked for support of such a plan by educational institutions state and local governments and the public.

Hood said such a plan would identify the needs of the state and how these needs would be met, establish priority of programs and project the requirements of personnel and physical

**Continued Back Page,
Column 3, This Section**



Fine art

A BRONZE BUST of Ivan Wilson was unveiled Saturday at a dedication ceremony of the new \$4 million Western facility for arts and humanities named in Wilson's honor. The

(Staff Photo by Mike Morse)
bust was unveiled by Dr. William Mounce, acting dean of Potter College of Arts and Humanities. The work was commissioned by the Kentucky Fine Arts Commission.

Ivan Wilson arts center

Continued from page 1

facilities at the state's institutions of higher education through 1980.

Downing termed the new center one of "majestic beauty and distinctive design." He called it a center for "intellectual stimulation and aesthetic delight."

A bronze bust and a portrait of Wilson were unveiled near the end of the program.

Wilson, founder of the art department, now lives in retirement with his wife, Emma, at Hazel, Ky. They were unable to attend the dedication and were represented by members of the family.

The main theater inside the center is named for the late Russell Hale Miller who helped found the Western Players and the Western Debate Associates. Members of the family attended the ceremony.

The program concluded with a 200-voice choir performing a work written especially for the event entitled "Lift Up Your Heads."

The choral piece was written by the internationally-known American composer, Jean Berger.

The facility, designed by Ryan Associated Architects of Louisville, was then opened for tours by the public.

COLLEGE HEIGHTS HERALD

TUES., OCT. 16, 1973

IVAN WILSON CENTER FOR FINE ARTS



Photo by Scott Applewhite

Re-capped

UNIVERSITY OFFICIALS once again donned traditional caps and gowns to participate in Saturday's dedication ceremonies for the Ivan Wilson Center for Fine Arts. President Dero Downing, at far right, introduces a speaker in the early part of the day's program.

1,000 attend ceremony

COURIER JOURNAL & TIMES

SUN., OCT. 14, 1973

\$4 million fine arts center dedicated at WKU

By LARRY WILKERSON

Courier-Journal Staff Writer

BOWLING GREEN, Ky. — The Ivan Wilson Center for Fine Arts, the latest addition to the Western Kentucky University campus, was dedicated yesterday.

More than 1,000 gathered under a grey morning sky to watch the dedication of the \$4 million facility, which was built on the site of Western's old football stadium.

The U-shaped center, named for a former head of the school's art department, houses the university's departments of art, foreign languages, music and speech and theater.

A four-story central section of the center houses classrooms, an art gallery, of-

fices, studios and music laboratories and practice rooms. The two-story east wing contains a 320-seat theater and the single-story west wing encloses a 230-seat recital hall.

The colonnade and bleachers built as part of the old football stadium have been renovated and retained to form an outdoor theater as part of the new center.

The dedication address was delivered by Gordon H. Hood, chairman of the Council on Public Higher Education.

Hood, noting the physical growth of Western and other state universities during the 1960s, said Kentucky's schools now should devote their resources to becoming better instead of bigger.

"The emphasis on physical growth and

development of institutional plants by our older institutions achieved in the '60s should be replaced by a concentrated effort and directed toward improvement in the quality of institutional programs in the '70s," he said.

Hood said a shift in emphasis from physical growth to the quality of education has been made necessary by the addition of the University of Louisville and Northern Kentucky State College to the state's system of higher education.

The financial needs of the those two schools, he said, will "present problems and issues for all of the other six institutions."

He added that the Council on Public

Higher Education plans to solve the problems through the development of a comprehensive plan for higher education in Kentucky.

Hood praised Western alumni and the school's administration for the school's growth in recent years and paid tribute to Wilson, for whom the center was named. For several years, Hood said, Wilson "was the art department."

Wilson, who retired in 1958, was unable to attend the dedication ceremony, but several members of his family were present.

The dedication marked the official beginning of an academic year's "celebration of the arts" at Western.

Fine Arts Festival

special section



Ballet to appear at Western

The Cincinnati Ballet Company, an ensemble of 24 dancers currently in their 11th season, will present public performances in Western Kentucky University's Van Meter Auditorium on Wednesday and Friday nights.

The troupe's visit to Western is in conjunction with the university's year-long Fine Arts Festival which is underway, to be highlighted by the dedication of the Ivan Wilson Center for Fine Arts Saturday.

Curtain time for the ballet performances each night is 8:15, and tickets for non-seasons ticket holders currently are available for the Wednesday performance and on a limited basis for the Friday performance and may be obtained by contacting the ticket manager at Western.

The CBC will be at Western four days from Tuesday through Friday performance, and several classes for Western dance students and community participants will be presented by the company.

Miss P.W. Manchester, a member of the ballet troupe,

will be a featured lecturer for dance students during the company's visit.

"Both the local folk and the company benefit by such increased appreciation of the dance," explained CBC's manager, Henry Young Jr., who said: "There is nothing stuffy about ballet -- it's for all the people."

"After giving over 60 out-of-town performances last season, the company is very much alive," said its artistic director, David McLean, who explained that a major aim of the CBC is to supplement its main performances with programs which enhance audience enjoyment of ballet and provide additional ballet and modern dance classes for the city's young talent.

Performances on Western's stage by the CBC will include a mixed repertoire of ballets in classical, romantic and contemporary styles, illustrating, in the words of their manager, that "ballet is for everyone."

Area participants interested in the classes which will be

presented by the CBC may contact Mrs. Bev Leonard of Western's Department of Physical Education and Recreation for registration information.

SUN., OCT. 7, 1973



To perform this week

THE CINCINNATI BALLET Company will appear for four days at Western from Tuesday through Friday in conjunction with

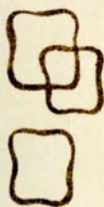
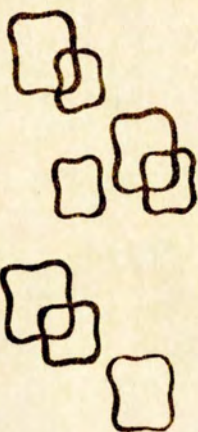
the university's year long Fine Arts Festival which is underway. Public performances planned for Wednesday and Friday nights.

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THE
CINNATI BALLET



Wednesday, October 10 and
Friday, October 12, 8:15 p.m.
Van Meter Auditorium
1973-74 Fine Arts Festival
sponsored by Western Kentucky University, The Kentucky Arts
Commission and The National Endowment For The Arts

I.

CONCERTO BAROCCO

Choreography by George Balanchine
Staged by Rosemary Dunleavy
Music by Johann Sebastian Bach
Lighting design by Jay Depenbrock

CONCERTO BAROCCO is an abstract symphonic ballet to Bach's "Concerto for Two Violins in D Minor". This work, first produced in 1940, has been included in the international repertoire of such companies as the Grand Ballet de Monte Carlo, Royal Danish Ballet, National Ballet of Canada and Paris Opera Ballet.

According to Mr. Balanchine, "Concerto Barocco tries to interest the audience only by its dancing and its treatment of the music, just as Baroque art and architecture interested people, not because of their subjects, but because of the decorative treatment that embellished those subjects."

KAREN KUERTZ, THOMAS KOVALESKI
SUSAN SHTULMAN

PAULA DAVIS, COLLEEN GIESTING, PATRICA KELLY, CAROL KRAJACIC (ALYCE TAYLOR), DEBORAH McLAUGHLIN, ELLEN MORITZ, NINETTE SOBECKI (CLAUDIA RUDOLF), KATHERINE TURNER

INTERVAL

II.

THE BELOVED

Choreography after Lester Horton by James Truitte, by permission of the Lester Horton Dance Theater

Music by Judith Hamilton

Decor and costumes after the originals by Lester Horton

Costume design by Henry Heymann

Scenic design by Jay Depenbrock

Pianist: Marcella Segal

Narrator: George Bryant

Out of an era of dogma and servility comes a theme of violence and bigotry. Lester Horton's "The Beloved" is based on an early-1900's newspaper account of a religious fanatic who falsely suspected his wife of infidelity and murdered her.

The Woman: STEFFI MacFARLANE

The Man: DAVID BLACKBURN

The late Lester Horton was a noted West Coast choreographer whose approach to modern technique stands with that of Martha Graham and Doris Humphrey. James Truitte, currently teaching the Horton Technique at the University of Cincinnati College-Conservatory of Music, is a former leading dancer and teacher with the Lester Horton Dance Theater. Later, he became a principal soloist with Alvin Ailey's American Dance Theater.

INTERMISSION

The Cincinnati Ballet Company kindly requests the cooperation of the audience in not taking photographs during the performance.

Thank you.

Program subject to change without notice.

III.

DIVERTISSEMENT CLASSIQUE

Choreography by Roman Jasinski

Music by Friedrich Burgmuller

Costume and Scenic Designs by Andreas Nomikos

The music chosen by Roman Jasinski is taken from *La Peri*, which, in its time (1843), was even more successful than *Giselle* and was danced by Carlotta Grisi, who had created the role of *Giselle* two years earlier. *La Peri* has not survived; but, inspired by charming music, Jasinski has woven a series of ensembles, variations and pas de deux in the classic-romantic style.

The choreography for *DIVERTISSEMENT CLASSIQUE* is a gift to The Cincinnati Ballet Company from Roman Jasinski.

STEFFI MacFARLANE, MICHAEL BRADSHAW

SUSAN SHTULMAN, KEVIN DONNELLY

PAULA DAVIS, COLLEEN GIESTING, PATRICA KELLY, CAROL KRAJACIC (ELLEN MORITZ), DEBORAH McLAUGHLIN, NINETTE SOBECKI, (DIANE EDWARDS), ALYCE TAYLOR, KATHERINE TURNER

INTERMISSION

IV.

FACE OF VIOLENCE

(SALOME)

Choreography by James Truitte, assisted by Carmen de Lavallade

Freely adapted from the original of Lester Horton by permission of the Lester Horton Dance Theatre, Frank Eng, Director

Music by Lester Horton

Adapted by Carmon DeLeone

Production designed by Jay Depenbrock

as suggested by the original designs of Lester Horton

Costumes executed by Barbara Kay

This work falls naturally into two parts though the action is continuous. In the first part, Salome induces the Guard to release John the Baptist. Having betrayed his trust, the Guard kills himself.

In the second scene, a drunken Herod promises his stepdaughter Salome any gift she chooses if she will dance for him. At the instigation of her evil mother Herodias, she asks for the head of John the Baptist.

Cast (in order of appearance)

| | |
|------------------------|-------------------------------------|
| Guard | WAYNE MAURER |
| Salome | KAREN KUERTZ or COLLEEN GIESTING |
| John the Baptist | MICHAEL BRADSHAW |
| Herod | DAVID BLACKBURN |
| The Eunuch | LAWRENCE JONES |
| Herodias | STEFFI MacFARLANE or SUSAN SHTULMAN |

Based on Oscar Wilde's *Salome*, this production of *Face of Violence* was made possible in part by grants from The National Endowment for the Arts, Washington, D. C. and an anonymous gift. Costumes and Execution Fee provided by The Women's Committee of The Cincinnati Ballet Corps.

ographs during performance. Unfortunately, the operating of cameras with flash attachments is blinding to the dancers.

Thank you

subject to change without prior notice



Final touch-up

(Staff Photo by Mike Morse)

A BALLERINA, Paula Davis, applies a final touch of makeup prior to a performance Wednesday of the Cincinnati Ballet company. The company will perform again at 8:15 p.m. Friday in Van Meter

Auditorium on the Western campus as part of the Fine Arts Festival. The ballet is sponsored by Western, the Kentucky Arts Commission and the National Endowment for the Arts.

PARK CITY DAILY NEWS

THURS., OCT. 11, 1973

COLLEGE HEIGHTS HERALD TUES., OCT. 9, 1973
And again Friday night

Cincinnati Ballet set here tomorrow

The Cincinnati Ballet Company will present performances tomorrow and Friday at 8:15 p.m. in Van Meter Auditorium in the first major event of the Fine Arts Festival.

The company, currently in its 11th season, recently has emerged as a fully-professional group with a repertoire of 30 ballets and modern dance works. In addition to its regular season in Cincinnati, the company tours extensively with support from the Ohio Arts

Council, the Kentucky Arts Commission and the Cincinnati Symphony Area Artists Series.

The performances will consist of four ballets. "Concerto Barocco" is an abstract symphonic ballet to Bach's "Concerto for Two Violins in D Minor." Lester Horton's "The Beloved" is based on an early 1900's newspaper account of a religious fanatic who falsely suspected his wife of infidelity and murdered her.

The choreography for "Diver-

tissement Classique" is a gift to the company from Roman Jasin-ski. The production "Face of Violence" is based on Oscar Wilde's "Salome." It depicts the story of Herod and John the Baptist.

Tickets are available at the Downing Information desk. Admission is \$3 for ground floor and \$2 balcony seats are available to the public. WKU students will be admitted for \$1.50 and \$1.

Van Cliburn sets WKU performance

Pianist Van Cliburn will perform in a concert at 8:15 p.m. Tuesday at the Van Meter Auditorium at Western Kentucky University.

The concert is the second major attraction in Western's 1973-74 Fine Arts Festival.

Cliburn's first Russian tour established the pianist as the most popular classical musician in the world when he won the Moscow Competition and made Tchaikovsky's First Piano Concerto his trademark.

His performance at Western is one of more than 60 appearances he will make this season in the U.S. and Canada.

Cliburn was born in Shreveport, La., and before he was able to read, was learning music from his mother who remained his only instructor at the piano until he went to New York City in 1951 to study at the Juilliard School of Music.

He played first in public at the age of 4, performing Bach's C-Major Prelude at Shreveport's Dodd College. At the age of 12 as winner of a state-wide young pianist competition, he made his orchestral debut with the Houston Symphony playing Tchaikovsky's First Piano Concerto. The following year, he made his Carnegie Hall debut as winner of the National Music Festival Award.



VAN CLIBURN

COLLEGE HEIGHTS HERALD FRI., OCT. 12, 1973

Capacity crowd to hear Van Cliburn Tuesday

By CINDY UPCHURCH

Pianist Van Cliburn will perform Tuesday at 8:15 p.m. in Van Meter Auditorium to a sell-out audience. Cliburn's talent and achievements have made him one of the most popular international musicians of the century.

Cliburn was taught to read

music at age three by his mother, a skilled pianist who studied under Franz Liszt, a Hungarian piano virtuoso and composer. The Louisiana native's first public appearance was at the age of four when he performed at Shreveport Dodd College. By age six, he was

—Cont. to Page 3; Col. 1—

Van Cliburn sold out

—Continued from Page 1—

destined for a concert career. His mother continued as his piano teacher until he was 16 years old when he entered Juilliard School of Music in New York.

At age 12 he made his orchestra debut with the Houston Symphony as winner of state-wide, young pianist competition in Texas. The following year he made his debut at Carnegie Hall as the winner of the National Music Festival Award.

In 1952, at age 17, he won the G.B. Dealey Award in Dallas, enabling him to play with the Dallas Symphony. He was also awarded the Kosciuszko Foundation Chopin Award that year.

At Cliburn's graduation from Juilliard, he was awarded the highest honors and scholarships which enabled him to do graduate work.

In 1954 he won the Edgar M. Leventritt Foundation Award, with his playing of Liszt's "Twelfth Rhapsody." This annual competition gives the winner the privilege of playing in concert with the New York Philharmonic in addition to the Cleveland, Denver, Pittsburgh and Buffalo symphonies. He was the first winner of the award in six

years. When he played with the New York Philharmonic he was recalled to the stage seven times after the end of his performance.

Cliburn's Moscow tour included his most well-known performance where he defeated all Russian competition and became extremely popular in the U.S.S.R. As a result Premier Khrushchev invited him to play several concerts in the Soviet Union, all of which were to sell-out houses.

Upon his return home, President Eisenhower welcomed him in New York City with the first ticker-tape parade ever given to a classical musician. He toured Europe the next year where he received favorable reactions from critics.

Cliburn later returned to the Soviet Union as part of the Cultural Exchange Program sponsored by the U.S. State Department. He played in six major cities including Moscow's Sports Palace where 20,000 persons gathered to hear him. He also played for the Independence Day Concert at the American Embassy. He later toured the U.S.S.R. two more times.

Each season Cliburn makes over 60 appearances in the United States and Canada. He has 19 recordings to date which all appear on the best-seller list.

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VAN CLIBURN

IN CONCERT

Tuesday, October 16, 8:15 p.m.
Van Meter Auditorium
1973-74 Fine Arts Festival
sponsored by Western Kentucky University, The Kentucky Arts
Commission and The National Endowment For The Arts

SUN, OCT.
PARK CITY

an Cl W KU

Pianist Van Cliburn made his first appearance in a concert Tuesday at the Vitorium at Kentucky University. The concert is the major attraction in the 1974 Fine Arts Festival. Cliburn's first Russian performance established the pianist as the most popular musician in the world. He made Tchaikovsky's Piano Concerto his first performance. He has made more appearances in the U.S. and abroad than any other pianist. Cliburn was born in Waco, Texas, and is able to read, write, and play music from his mother. He has maintained his only interest in piano until he went to New York City in 1951 to study at the Juilliard School of Music. He played first in piano of 4, performing the major Prelude at Shuman College. At the age of 19, he was the winner of a state-wide piano competition, and his orchestral debut with the Houston Symphony was Tchaikovsky's First Concerto. The following year he made his Carnegie debut as winner of the Music Festival Award.

Van Cliburn made the first of his many concert trips to the Soviet Union a success, returning with the hearts of Russian music-lovers in his hands. Back in the United States, he was greeted by the first ticker-tape parade New York City had ever given a classical musician. That first Russian tour truly established the talented pianist as the most popular classical musician in the world. Each season Cliburn makes more than 60 appearances in the United States and Canada; and each summer he attracts hordes of admirers to various outdoor festivals. He also has numerous highly acclaimed, best-selling recordings to his credit.



**VAN
CLIBURN**



S. HUOK

presents

VAN CLIBURN

Pianist

PROGRAM

I

Two Intermezzi, Opus 118

Johannes Brahms

No. 1 in A minor
No. 2 in A major

Two Rhapsodies, Opus 79

Johannes Brahms

No. 1 in B minor
No. 2 in G minor

Sonata in F minor

Opus 57 "Appassionata"

Ludwig van Beethoven

Allegro assai
Andante con moto
Allegro ma non troppo

INTERMISSION

II

Ballade No. 4 in F minor, Opus 52

Nocturne in E major, Opus 62, No. 2

Frederic Chopin

Etude No. 5, Pour les Octaves

La Terrasse des audiences au clair de lune

L'Ile joyeuse

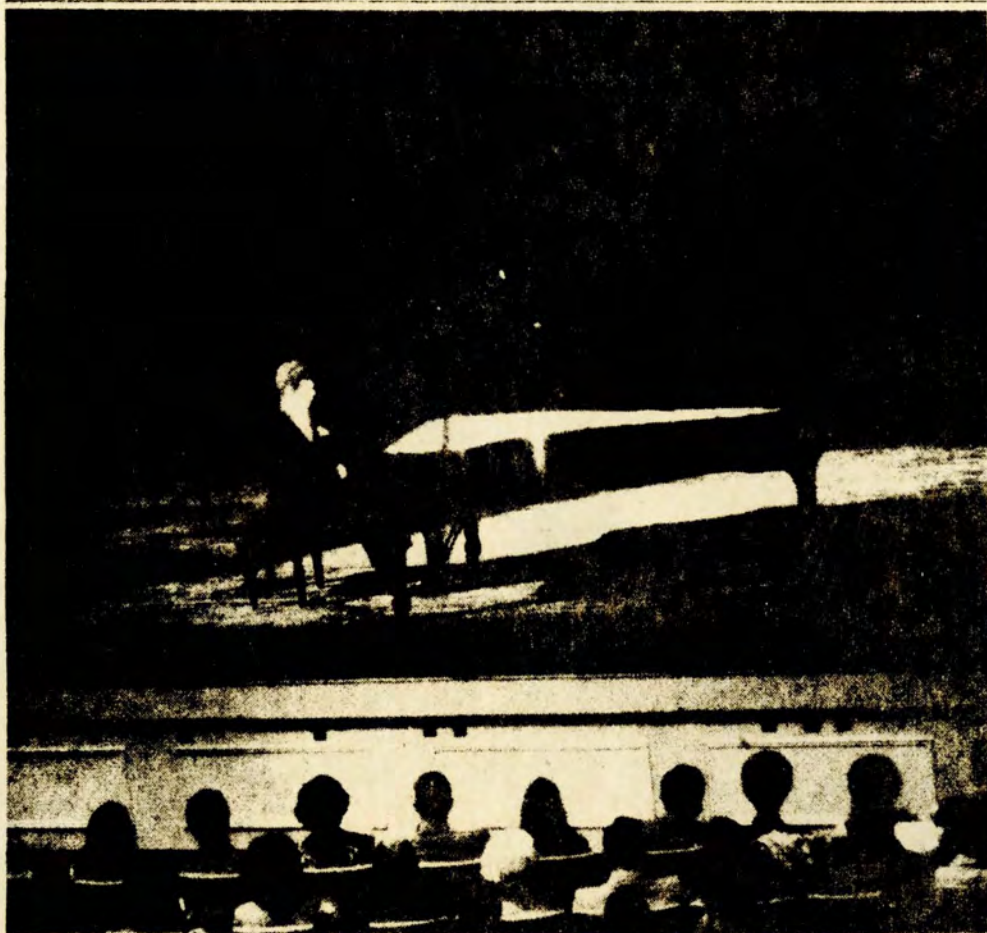
Claude Debussy

Steinway Piano

RCA Victor Records

Exclusive Management:

HUOK CONCERTS, INC., 1370 Avenue of the Americas
New York, New York 10019



Van Cliburn performs

SEVERAL ENCORES were demanded by the audience that heard pianist Van Cliburn in concert Tuesday night at Van Meter Auditorium on the Western campus. Cliburn played to a sell-out audience. His

(Staff Photo by Mike Morse)

performance, part of the 1973-74 Fine Arts Festival, was sponsored by Western, the Kentucky Arts Commission and the National Endowment for the Arts.

COLLEGE HEIGHTS HERALD TUES., OCT. 23, 1973

'Beggar's Opera' billed here Thursday night

By BEVERLY BAKER

The City Center Acting Company of New York will return to Western's campus for a special presentation of John Gay's "Beggar's Opera," at 8:15 p.m. Thursday in Van Meter Auditorium. The company presented John Sheridan's "The School for Scandal" here last spring during an extensive midwest tour.

"The Beggar's Opera" is a spoof on society and opera in the early 18th century England. Like its 20th century version, the "Three Penny Opera," the play revolves around Mack the Knife and his adventures as a romantic highwayman.

Originating from the Drama Division of the Juilliard School-Lincoln Center in New York, the City Center Acting Company is in its second season. The company established itself as a major touring company bringing a repertoire of plays, both classic and modern, to campuses, regional theaters and major cities all over the United States during its first year of operation.

A unique activity of the company is the supplementing of its production by adding master classes, demonstrations, semin-

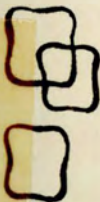
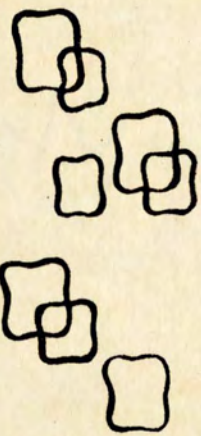
ars and workshops.

John Housean, a prominent figure in the theater world, is the company's producer-director and has been Drama Division head of the Juilliard School since 1968.



THE CITY CENTER ACTING COMPANY presents

THE BEGGAR'S OPERA



Thursday, October 25, 8:15 p.m.

Van Meter Auditorium

1973-74 Fine Arts Festival

sponsored by Western Kentucky University, The Kentucky Arts
Commission and The National Endowment For The Arts

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John Gay's *The Beggar's Opera*, a milestone in the development of modern musical comedy, is a spoof on opera and society in early 18th century England. Like its 20th century version, the *Three Penny Opera*, the play revolves around Macheath (Mack the Knift) and his adventures as a romantic highwayman. The City Center Acting Company, in only its second season, is an outgrowth of the Drama Division of the Juilliard School — Lincoln Center in New York. Drama Division head John Houseman, one of the theatre world's most prominent figures, is the company's producer-director. The company has performed both classic and modern plays on campuses, in regional theatres and in major cities all over the United States.



THE CITY CENTER
 ACTING COMPANY presents
**THE
 BEGGAR'S
 OPERA**

THE BEGGAR'S OPERA

by John Gay

Directed by GENE LESSER

Musical Direction and Arrangements by ROLAND GAGNON

Settings designed by ROBERT YODICE

Costumes designed by CARRIE F. ROBBINS

Lighting designed by MARTIN ARONSTEIN

Dance Consultant — ELIZABETH KEEN

CAST

(In Order of Appearance)

FILCH Norman Snow

BEGGAR Benjamin Hendrickson

PEACHUM David Ogden Stiers

MRS. PEACHUM Mary Lou Rosato

POLLY PEACHUM Cynthia Herman

MACHEATH Kevin Kline

Macheath's Gang

MATT OF THE MINT Richard Ooms

JEMMY TWITCHER Peter Dvorsky

HARRY PADINGTON Joel Colodner

WAT DREARY David Schramm

CROOK-FINGER'D JACK Jared Sakren

NIMMING NED Gerald Shaw

MRS. TRAPES Nita Angeletti

Women of the Town

DOLLY TRULL Leah Chandler

JENNY DIVER Mary-Joan Negro

SUKY TAWDRY Gisela Caldwell

LOCKIT Sam Tsoutsouvas

LUCY LOCKIT Patti LuPone

INSTRUMENTALISTS:

Organ Gerald Shaw

Guitar Benjamin Hendrickson & Jared Sakren

Reed & Percussion Peter Dvorsky

The Setting

The play takes place in 18th century London, in and around Newgate Prison.

The Beggar's Opera was first performed at the Theatre Royal, Drury Lane, London, in 1728. It achieved instant popularity, perhaps because of its devastating parody of the British political intrigues of the period. More important for posterity, however, is the general recognition that this play, conceived as a satire on the popular Italian opera of the period, was the first musical comedy performed on the English speaking stage.



Look Homeward, Angel

Western Kentucky University
The Department of Speech and Theatre
presents

Ketti Frings'

LOOK HOMEWARD, ANGEL

Based on the Novel
by Thomas Wolfe

Directed by
D. Whitney Combs

Settings by
James L. Brown

Lighting by
John Campbell

Costume Design by
Rebecca Mounts

Make-Up by
Kathy Campbell

Produced by Special Arrangement
With Samuel French, Inc.

The Taking of Photographs or the Recording
of Any Performance Is Strictly Prohibited

Western Kentucky University Theatre is pleased to be a member of the Kentucky Theatre Association (representative organization of the Southeastern Theatre Conference), the Southeastern Theatre Conference and the American Theatre Association.

ABOUT THE PLAY

First there was the actual adolescence of Thomas Wolfe in Asheville, N.C. around 1915, then came Wolfe's impassioned and voluminous recollection of it in the novel he published in 1929 under the title of "Look Homeward, Angel," and then came this dramatic adaptation of his book in 1957.

From the time Wolfe's novel first exploded on the American literary scene, it has been regarded as a work of first importance as a moving story, as a document of small-town family life, and as an eloquent revelation of a poetically sensitive man's heart.

It had an especially strong appeal to young readers. One such young reader was Ketti Frings. Many years after she first fell in love with the book, when she had become a successful adaptor of other works for both stage and screen, she set out to make a stage adaptation of the long, sprawling Wolfe novel.

Ten years earlier, Paramount had bought screen rights to the novel, but the stage rights were available to Mrs. Frings, who required a year to condense the long story into the limited length acceptable for a play.

Without screen rights, the play was hard to get produced, despite Mrs. Frings's eminence as a writer and the prestige of Wolfe's name. The first step toward eventual production came when Mrs. Frings showed the play to Mildred Dunnock, the actress who had scored as the salesman's wife in "Death of a Salesman," hoping to interest her in the role of Eliza. Miss Dunnock was enthusiastic and took the play to producer, Kermit Bloomgarden, who had presented "Death of a Salesman." Bloomgarden eagerly optioned the play, and with this second step the other steps should have been easy. But they were not.

Despite Bloomgarden's reputation for acumen in selecting scripts, derived from such hits as "Diary of Anne Frank," "All My Sons" and "Death of a Salesman," he could not alone raise funds for the production, his usual backers regarding the play as a dubious enterprise, and he finally had to take on an investment syndicate, Edward Specter Productions, Inc., as his partner. Also he had trouble recruiting a director. Such redoubtable top-flight directors as Moss Hart, Garson Kanin and Joshua Logan declined and Bloomgarden had to settle for a talented TV director, George Roy Hill, who had no previous stage experience.

Ironically, Bloomgarden felt that Miss Dunnock was unsuited for the role of Eliza, and it was assigned instead to Jo Van Fleet. But Miss Dunnock had her reward for bringing the play to him—a percentage of its profits.

"Look Homeward, Angel" had its first performance Nov. 9, 1957 in Philadelphia, where it found the warmest reception any play had received since the premiere eight years earlier of "Death of a Salesman." On its New York premiere, Nov. 28, 1957, it was just as enthusiastically received by both audience and critics.

Following the show our audience is encouraged to come back stage, greet the cast and share a cup of punch with us. The cast will be waiting in the green room located just off stage to your immediate right as you face the stage.

CAST

(In Order of Their Appearance)

| | |
|--------------------|----------------------|
| BEN GANT | Rick Hamilton |
| MARIE "FATTY" PERT | Barbara D. Turner |
| HELEN GANT BARTON | Kathy Campbell |
| HUGH BARTON | David Arnholter |
| ELIZA GANT | Kathy Parsons |
| WILL PENTLAND | Ted McKinley* |
| EUGENE GANT | H. Kevin Lanham |
| JAKE CLATT | John W. Campbell |
| MRS. CLATT | Jill Browning |
| FLORRY MANGLE | Maro Casparian |
| MRS. SNOWDEN | La Traile Rouse |
| MR. FARREL | Homer Wayne Tracy |
| MISS BROWN | Marilyn Knight |
| LAURA JAMES | Charlotte Reeves |
| W. O. GANT | Gavin Whitsett |
| DR. MAGUIRE | Tim Leigh |
| TARKINTON | Dan Holden |
| MADAME ELIZABETH | LaDonna Lee McGehee* |
| LUKE GANT | Steven Maxham |

SYNOPSIS OF SCENES

The town of Altamont, in the State of North Carolina, in the fall of the year nineteen hundred and sixteen.

| | | |
|--------|---------|---|
| ACT I | Scene 1 | The Dixieland Boarding House; a fall afternoon. |
| | Scene 2 | The same; that evening. |
| ACT II | Scene 1 | Gant's marble yard and shop; one week later. |
| | Scene 2 | The Dixieland Boarding House; the next night. |

ACT III The Dixieland Boarding House, two weeks later.

There will be a ten minute intermission between acts.

PRODUCTION STAFF

| | |
|--------------------------------|---|
| Assistant Director | Tim Brownlee |
| Technical Director | James L. Brown |
| Stage Manager | Greg Hambleton |
| Chief Carpenters | Kathy McKinley, Tom Birdseye |
| Set Construction | Steve Probus, George Keen, Steven Maxham, Mark Oerther, David Arnholter, Mark Birdseye, Ted McKinley*, Steve Mathews, David Oney, John Youngblood, Anne Stevens, Dan Hawken, Mary Wethington, Tanya Dobbs, Robert Gallant, Margaret Harrison, Becky Hart, Judy Huter, Jeff Israel, John Campbell, Brenda Whitson, George Yunt, Cindy Kirkpatrick. |
| Lighting | John Campbell, John Vissman, Don Bruce, Bryce Combs, Bill Quig, Jan Raison, John Youngblood, Bill Sevedge*, Shelly Steele, Steve Probus, Terry Tichenor, Glenda Sine*. |
| Sound | Kurt Saalfeld |
| Costume Construction | Rebecca Mounts, Judy Hunt*, Jayda Davenport*, Nina Lyen, Glenda Sine*, Jean Gatton, Kathy Campbell, Marilyn Martin, Michael Reynolds. |
| Stage Crew | Michael Davenport*, Ed Smith, Don Bruce, Ricky Reinle. |
| Properties | Vanessa Oaks, Pati Howard, co-heads, Debbie Brady, Dan Hawken. |
| Stonework | Joe Kline |
| Make-Up | Mrs. Taylor's Make-Up 153 class |
| Publicity and Public Relations | Greta Shipman, Marion Kirby, co-heads, Jacqui Lubbers, David Arnholter, Gail Martin, Charles Grogan, Jean Gatton, Homer Tracy, Pati Howard, Glynn Baker, Ann Hester. |
| Program Cover Design | James L. Brown |
| Program Layout | Tim Brownlee |
| Poster Design | Patricia Tapp |
| Box Office | William Leonard |
| Special Events Assistant | Fonzole Childress |
| House Management | The Western Players |
| | Dramatic Organization serves as our host providing the house management, ushers and other supporting personnel. |

*Member Alpha Psi Omega Honorary Dramatic Fraternity

"My Pony Boy," words by Bobby Heath, music by Charles O'Donnell, used by permission of Jerry Vogel Music Co., Inc.

"K-K-K-Katy," words and music by Geoffrey O'Hara, used by permission of Leo Feist, Inc.

"Just a Baby's Prayer at Twilight," words by Sam M. Lewis and Joe Young, music by M. K. Jerome, used by permission of Mills Music, Inc.

Original Music by Brenda Whitson

Special Sound Effects Courtesy of the
Department of Mass Communications

COLLEGE HEIGHTS HERALD TUES., OCT. 23, 1973

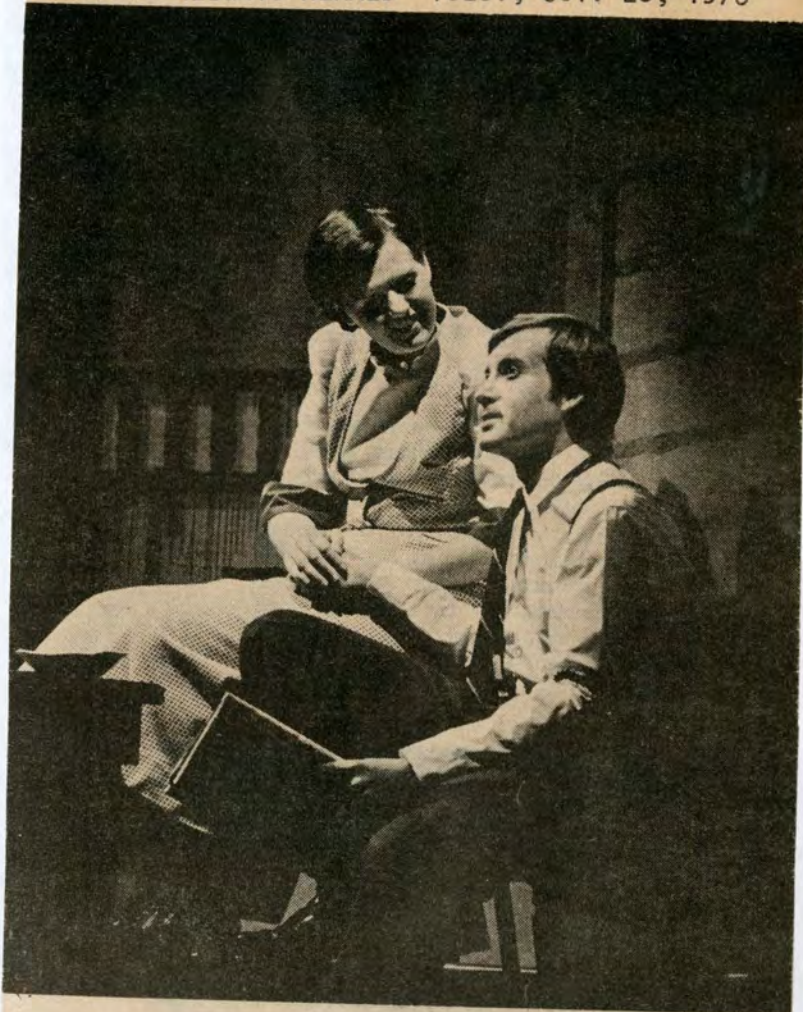


Photo by Bruce Edwards

"LOOK HOMEWARD, ANGEL" cast members, Barbara D. Turner and Rick Hamilton, rehearse a scene from the current production of the speech and theatre department. The play continues tonight and tomorrow at 8:15 in the Russell H. Miller Theatre in the Fine Arts Center.

Wolfe's 'Angel' paints tragic Southern picture

By MORRIS McCOY

"Look Homeward, Angel," an intense autobiographical novel by Thomas Wolfe adapted as a play by Ketti Frings, is to be presented as the major theatrical production for the dedication of the Russell H. Miller Theatre.

The production will have a "novel beginning for Bowling Green," explained Whit Combs, director.

As the audience begins to enter the theater they will see the boarders of Mrs. Eliza Gant coming home from their day's routine and setting about their affairs at "Dixieland."

This is not written into the play and the characters talk among themselves with dialogue of their originality.

"If the audience hears them, fine. If they don't, fine," Combs said. The purpose is to set the atmosphere for the show."

The play is set in Altamont, N.C., in 1916 and the males in the cast are having their hair cut to fit the period, Combs elaborated.

Mrs. Gant is a dominating woman whose concern is with acquiring things. Combs said, "She is like people we all know. They like to have property, but they don't really enjoy it, I think."

Mrs. Gant and W.O. Gant, her husband, do not communicate. He is a stone cutter, artist and dreamer. "She loves him but he doesn't respond. Part of his lack of response is her fault," Combs said.

Wolfe compares Mrs. Gant to Madame Elizabeth, the town's bordello manager. She has as much property as Mrs.

Gant, but she is happy and Mrs. Gant is not.

"Yet Mrs. Gant has the town's respect," Combs said. "Property means you are somebody. This is tradition in the South."

Throughout the play, another Southern tradition is revealed by referring to one another as Mr. Gant and Miss Eliza (Mrs. Gant).

Kathy Parsons plays Miss Eliza; Gavin Whitsett is W.O. Gant; and Ladonna McGehee portrays Madame Elizabeth.

One of the central characters, Eugene Gant (Thomas Wolfe), the Gant's youngest son, breaks away from the family. But Ben, Eugene's older brother, longs to break away, but he doesn't make it.

Eugene is played by Kevin Lanham and Ben is played by Rick Hamilton.

Wolfe had wanted to write plays, but most of his manuscripts were mammoth. Miss Frings adopted the Pulitzer Prize-winning play in 1957 doing perhaps what Wolfe had always wanted.

Wolfe's tragic life is revealed sharply in his tragic work. One will feel whether he expects to or not.

"Look Homeward, Angel" opens at 8:15 p.m. Friday, Oct. 19, in Miller Theatre. Public performances will also be given Monday-Wednesday, Oct. 22-24.

Reserved seats will be sold in advance at the box office from 9 a.m. to 2 p.m. beginning Monday.

Saturday night's performance is in conjunction with the theatre dedication and is not open to the public.

the
**UNIVERSITY
LECTURE
SERIES**

Presents

**REYNOLDS
PRICE**

Tuesday, October 30, 1973

8 p.m.

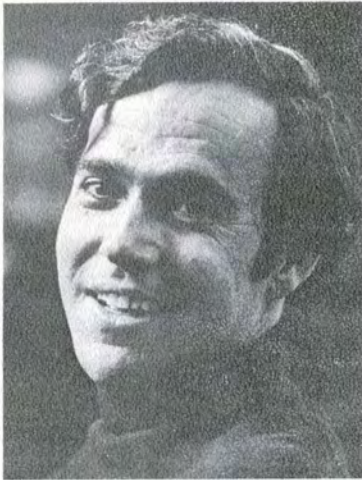
Recital Hall

Ivan Wilson Center

sponsored by



WESTERN KENTUCKY UNIVERSITY



REYNOLDS PRICE

Novelist and educator Reynolds Price is a noted member of the Duke University English faculty. A native of Macon, N.C., Price holds the A.B. degree from Duke and the B.Lit. from Merton College, Oxford University which he attended on a Rhodes scholarship. His talents as a novelist reached the public in 1962 with the publication of *A Long and Happy Life* which has since been reprinted in 11 different languages. For his efforts with this, his first novel, Price received a William Faulkner Foundation award. He has since achieved considerable success, authoring more novels, as well as numerous poems, articles and reviews. Among the more prominent of his additional works are: *The Names and Faces of Heroes*, *A Generous Man*, *Love and Work*, *Permanent Errors*, and *Things Themselves*.

PROGRAM

PRESIDING

Dr. James M. Heldman
Head, Department of English

INTRODUCTION OF SPEAKER

Dr. Frank Steele
Director, Freshman English

LECTURE

Mr. Reynolds Price
Public Reading of Published and
Unpublished Prose and Poetry

QUESTION-ANSWER PERIOD

Dr. Heldman (Moderator)

USHERS

Courtesy of Alpha Phi Omega
National Service Fraternity

HOSTESSES

Courtesy of Gamma Sigma Sigma
National Service Sorority

University Lecture Series to begin Tuesday night

Novelist, poet and educator Reynolds Price will be featured in a special reading hour presentation as the first guest speaker of Western Kentucky University's 1973-74 University Lecture Series Tuesday, Oct. 30, at 8 p.m. at the fine arts center recital hall.

In his presentation, which is also co-sponsored by Western's Department of English, Price will read a series of his personal prose and poetry. It is open to the public without charge.

Price is a 1958 graduate of Oxford University and has taught at Duke University as a member of the English faculty

since 1972. In addition, he has served as writer-in-residence at the University of North Carolina and the University of Kansas.

The 40-year-old writer has received numerous awards including the William Faulkner Foundation Award for a notable novel in 1962, the National Association of Independent Schools Award in 1964, the National Endowment for the Arts in 1967-68, and the National Institute of Arts and Letters in 1971.

His works include "The Names and Faces of Heroes," "A Generous Man," "Love and Work," "Permanent Errors" and "Things in Themselves."

Festival deadline nears

Students who have manuscripts they would like reviewed and discussed in the upcoming Fine Arts Festival should present them to the English Department by Oct. 2. Short stories, sketches and poetry (any short fiction) will be assessed by faculty members of the English Department.

The manuscripts selected by the faculty members will be submitted to Reynolds Price, a professional writer from Duke University, who will read them and discuss them during the Festival.

While at the Festival, Price will also conduct a writing workshop.

The meeting will take place on the afternoon of Oct. 30. At 8 p.m. Price will give a public reading of his own works in the recital hall of the Fine Arts Center.

Price is a full professor at Duke University. While at Duke, he won a Rhodes Scholarship and traveled to Merton College in Oxford, England, where he studied for three years.

A novelist, Price has won the William Faulkner Foundation Award for "notable first novel." His books include "A Long and Happy Life" (1962) and "The Names and Faces of Heroes" (1963).

'L'Avare' set Wednesday

Moliere's French masterpiece "L'Avare" will be presented in Van Meter Auditorium at 8:15 p.m. Wednesday, Oct. 31.

The play, which is to be presented in French, can be enjoyed by those who are not versed in the language as well as those who speak the language fluently, according to Dr. J.C. Babcock, associate professor of French. Most of the action in the play is self-explanatory and the lines of the play are merely supplementary, he said.

This play was selected to be presented during the Fine Arts Festival to celebrate the 300th anniversary of Moliere's death in

1673.

"L'Avare, which means "the miser," tells the tale of an old miser, Harpagon, and his two children who wish to be married. The father objects to his daughter's marriage because he does not wish to pay a dowry. He prefers that she marry a man who will accept her without a dowry.

The miserly father objects to his son's marriage because the father wishes to marry the girl that his son has chosen for his wife.

A set of plot complications follow in that the son borrows money from his father without either of them knowing it.

The father finds out about the loan and reclaims the money which is then stolen by the son for his marriage finances. The son uses the stolen money as a ransom for his bride-to-be.

The man who wished to marry Harpagon's daughter without a dowry realizes that his children who were lost at sea are to be married to Harpagon's children.

The old man gives up the girl he wishes to marry to his lost son, saying that the young shall carry on the business of the earth and that his time is past.

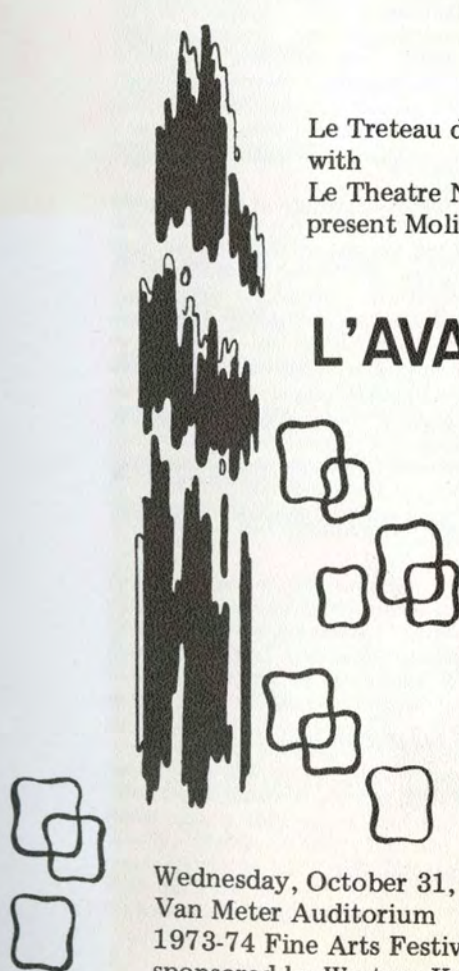
COLLEGE HEIGHTS HERALD FRI., NOV. 2, 1973



Photo by Lynn Lemarr

Miserly mischief

"L'AVARE" (The Miser), a comedy by the French playwright Moliere, was presented Wednesday night in Van Meter Auditorium. The play was part of the 1973-74 Fine Arts Festival.



Le Treteau de Paris/Jean de Rigault
with
Le Theatre National de l'est Parisien
present Moliere's

L'AVARE (The Miser)

Wednesday, October 31, 8:15 p.m.

Van Meter Auditorium

1973-74 Fine Arts Festival

sponsored by Western Kentucky University, The Kentucky Arts
Commission and The National Endowment For The Arts

L'AVARE

Comedy in five acts by

MOLIERE

Directed by Georges WERLER

Scenery by Bernard JAUNAY

with, in order of appearance:

| | |
|---|-------------------------|
| Valere, Anselme's son, in love with Elise | Jean-Claude MONTALBAN |
| Elise, Harpagon's daughter, in love with Valere | Elisabeth MEAULNE |
| Cleante, Harpagon's son, in love with Mariane | Georges WERLER |
| Harpagon, the Miser | Victor GARRIVIER |
| La Fleche, Cleante's servant | Mario SANTINI |
| Maitre Simon, broker | Jean RENEY |
| Frosine, woman of intrigue | Wanda KERIEN |
| Dame Claude, Harpagon's maid | Marie-Christine GUILLON |
| Maitre Jacques, Harpagon's cook and coachman | Michel PUTERFLAM |
| La Merluce, Harpagon's lackey | Jean RENEY |
| Brindavoine, Harpagon's lackey | Georges COSTE |
| Mariane, Anselme's daughter, in love with Cleante | Diane KURYS |
| The Police Officer | Georges COSTE |
| A Gendarme | Francisco DE CASTRO |

Technical Director: Francisco DE CASTRO

Wardrobe Mistress: Marie-Christine GUILLON

Tour Administrator: Francis AUBERT

THERE WILL BE NO INTERMISSION

Act 1—The action takes place in Harpagon's home in Paris. He is a rich middle-class widower, and the father of two children, Cleante and Elise. Elise is secretly engaged to Valere who is employed to look after the general business of the household. Cleante, on the other hand, wants to marry a young girl without means, Mariane. Both the brother and sister fear that Harpagon will stubbornly oppose their marriage plans; they in turn deplore his tyranny and avarice. Harpagon is completely overcome with anxiety as he has buried ten thousand gold pieces in the garden, and he is continuously worrying that it could all be stolen. Obsessed by this fear, he questions and searches La Fleche, Cleante's valet, and then gives him the sack. He informs his children that he intends to marry Mariane, and to marry off Elise to an old man, Anselme, who is one of his friends, and to arrange for a widow to be the wife of Cleante. When Elise strongly rejects the partner that her father has chosen for her, Harpagon asks Valere to intervene and to convince her otherwise.

Act 2—When Cleante goes to borrow some money, he learns that, not only does the money-lender demand an exorbitant rate, but that this money-lender with whom he intends to do business, is Harpagon himself. Father and son exchange angry words. Frosine, the go-between whom Harpagon has instructed to negotiate his marriage with Mariane, informs him that the mother of the young girl gives her consent and leads him to believe that Mariane has a partiality for gentlemen of advanced years. However, the lack of a dowry worries Harpagon. Frosine tries to explain to him that the frugal habits of a poor young girl are a more advantageous background, but Harpagon remains unconvinced and is deaf to the pleas of Frosine who asks him for some money.

Act 3—Harpagon, who must arrange a dinner for Mariane when the marriage contract will be signed, gives numerous requests to his servants to reduce the expenses as much as possible, and Valere joins Harpagon in preaching economy to the "coachman-cook." Mariane arrives accompanied by Frosine. Harpagon's appearance horrifies her and her dismay increases when Cleante arrives, and she recognizes the young man who has paid court to her. The two lovers reveal their true feelings using words with veiled meanings.

Act 4—Just at the point when Frosine explains to Cleante and Mariane the strategy that she intends to use to persuade Harpagon to renounce his marriage plans, the miser himself rushes in, and catches his son unawares kissing Mariane's hand. Suspecting an intrigue, he pretends to have renounced the young girl, in order to encourage Cleante to confide his real feelings. The young man falls into the trap and confesses to his father that he is in love with Mariane. Harpagon is outraged and threatens to strike him. Maitre Jacques intervenes, and takes them aside separately, and makes Harpagon believe that Cleante renounces Mariane. However, after Maitre Jacques leaves, the quarrel begins again with even more violence, and after Harpagon has abused and disinherited him, he banishes Valere from the household. La Fleche then appears carrying Harpagon's money chest that he has stolen, but the miser has noticed the robbery, and completely obsessed and full of anger and revenge, gives vent to the feelings that have overwhelmed him.

Act 5—A police constable, summoned by Harpagon, questions Maitre Jacques, who accuses Valere of having stolen the money chest. Valere arrives and the miser forces him to confess his crime. Valere thinks that his secret engagement to Elise has been discovered, and proclaims the honesty of his intentions but the misunderstanding lasts for the rest of the scene. When at last the truth is finally established, Harpagon at the peak of his anger threatens to lock his daughter away, and to have Valere put to the gallows.

The arrival of Seigneur Anselme provides a general explanation. In order to clear himself of the crime, Valere reveals his true identity and tells his own story. It is discovered that Anselme is the father not only of Valere but also of Mariane. Sixteen years ago, a ship wreck had separated the members of this aristocratic Neapolitan family. Thanks to this romantic ending, everything is settled. A double wedding will bind Valere to Elise and Cleante to Mariane. Anselme will provide for the needs of both couples, as well as all the expenses. The play ends with Harpagon finding again his beloved money chest.

Translated by Rodney A. Muir

"THE SEVENTH SEAL"

Van Meter Auditorium, Wednesday, October 3, 8:15 p.m.
1973-74 Western Kentucky University Fine Arts Festival

In The Seventh Seal, Bergman explores the problems of good and evil and of man's relationship with God in the context of a medieval allegory. The entire story of the film is compressed into a 24-hour period and focuses upon a knight's struggle with Death, symbolically represented by a chess game. The knight's personal dilemma is that he can neither kill the idea of God within himself nor find true faith in His reality without some concrete sign. The film begins at dawn as the knight, weary from ten years in a "stupid" crusade, awakes on the seashore and prepares to journey homeward. Death appears, and the chess match begins. From this point the film leads to a series of encounters involving the knight and his squire as they travel across the plague-ravaged land toward the knight's home. These encounters, for the most part, paint a rather dismal picture of mankind. The church official who inspired them to go on the crusade is seen robbing the dead, and only the squire's intervention prevents him from raping a defenseless deaf-mute girl. The church does little more than contribute to the general misery by organizing roaming groups of flagellants and burning a young girl alleged to be a witch. The only exception to this brutal and depraved picture of mankind is found in a "holy family" (named Jof and Mia) who live in faith and innocence. By a delaying action in his chess game with Death, the knight is able to save the lives of the young couple and their child before Death leads the knight, his squire, his lady and their guests over the mill in a grotesque dance of death.

The other films in the 1973-74 Fine Arts Festival deal with similar problems. The Magician has been called a "thinking man's horror film and a symbolic self-portrait" of Bergman himself. In this film a wandering magician comes bearing a bag of tricks that turn him from magician into savior, then to con-man and finally to artist extraordinaire. Max von Sydow, the doubting knight of The Seventh Seal leads a brilliant attack on modern rationality and cynicism.

Winter Light, the second part of a man trilogy on faith, further attempts to define man's relation to God - if He exists. A village pastor, empty of faith and desperately unloved, reveals his bitter failure to offer spiritual consolation to his flock.

C

| | | | |
|------------------------|--------------------|-----------------------------|---------------------|
| The squire..... | Gunnar Bjornstrand | Kaval..... | Bertil Anderberg |
| Death..... | Bengt Ekerot | The monk..... | Anders Ek |
| Jof..... | Nils Poppe | The smith..... | Ake Fridell |
| Antonius Block..... | Max von Sydow | The church painter..... | Gunnar Olsson |
| Mia..... | Bibi Andersson | Kat..... | Erik Strandmark |
| Lisa..... | Inga Gyll | The merchant..... | Benkt-Ake Benktsson |
| The witch..... | Maud Hansson | Woman at the inn..... | Gudrun Brost |
| Block's wife..... | Inga Landgren | Leader of the soldiers..... | Ulf Johansson |
| The squire's girl..... | Gunnel Lindblom | The young monk..... | Lars Lind |

"THE MAGICIAN"

Van Meter Auditorium, Wednesday, October 17, 8:15 p.m.
1973-74 Western Kentucky University Fine Arts Festival

In The Magician, Bergman moves from the somber God-probing of The Seventh Seal toward a stark and frightening suggestion that, even though there be no God, man desires to get possession of Him and, more importantly, of His power. This syndrome in modern man is portrayed through the story of a mesmerist of dubious reputation, Albert Emanuel Vogler, and his troupe. As they travel through a forest south of Stockholm, the troupe happens upon a dying actor, Spegel, whom they take into their carriage. From this point forward, death is endemic to the film; but, unlike the black-robed figure present in The Seventh Seal, death in The Magician is not an objective reality. Rather, it permeates the film as a nameless, horrifying malignance. Spegel apparently expires just as the troupe reaches a tollhouse. There, a self-appointed commission including the chief of police, Starbeck, and the royal counselor of medicine, Vergerus, demand that Vogler give them a private performance before they will issue him a permit to take his act on to Stockholm. Throughout the night before the command performance, strange events occur in rapid succession. For example, lovers swoon under the influence of a strong potion and the "dead" actor, Spegel, appears in conversation with Vogler. At ten the next morning, the special performance begins. In order to stop Starbeck and Vergerus from amusing themselves further at his expense, Vogler hypnotizes Starbeck's wife, and she tells of her amorous liaisons. Vogler then hypnotizes a servant who is held powerless by the trick. When released from his trance, the servant charges Vogler and kills him. Vergerus pronounces the magician dead and arranges to conduct an autopsy on the body. There follows a bizarre sequence that drives the royal counselor of medicine to the verge of insanity. At the moment when Vogler is caught in his own "ultimate" trick, messengers from the King rescue him with a summons to give a command performance at the palace. Where Bergman, in The Seventh Seal, explores man's struggle to make meaningful contact with God, he explores the Luciferian thrust of man's desire to possess the power of God in The Magician.

The other film in the 1973-74 Fine Arts Festival deals with similar themes. Winter Light, the second part of a Bergman trilogy on faith, further attempts to define man's relation to God - if He exists. A village pastor, empty of faith and desperately unloved, reveals his bitter failure to offer spiritual consolation to his flock.

CAST

Vogler, a magician.....Max von Sydow
Manda, assistant and wife...Ingrid Thulin
Dr. Vergerus.....Gunnar Bjornstrand
Grandmother.....Naima Wifstrand
Spegel, an actor.....Bengt Ekerot
Sara, a maid.....Bibi Andersson
Otilia, consul's wife.....Gertrud Fridh
Stimson, coachman.....Lars Ekborg

Starbeck, chief constable.....Toivo Pawlo
Egerman, consul.....Erland Josephson
Tubal.....Ake Fridell
Sofia, housekeeper.....Sif Rued
Antonsson, consul's coachman...Oscar Ljung
Henrietta, maid.....Ulla Sjoblom
Rustan, butler.....Axel Duberg
Sanna, maid.....Birgitta Pettersson

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PARK CITY DAILY NEWS FRI., SEPT. 21, 1973
WKU plans jewelry workshop

The department of art of Western Kentucky University will present a jewelry workshop by Lyle Scifres.

Raised in Indiana, Mr. Scifres migrated to Kentucky and Murray State University in 1960.

After receiving his AB from Murray, he taught high school art in Daviess County school system. Upon completion of the masters program at Murray,

Mr. Scifres accepted a position with Kentucky Wesleyan College in Owensboro, Kentucky, where he teaches ceramics, weaving, and metalsmithing.

In addition to his former training at the university level, he spent one summer studying the history of Danish decorative art and working with Danish master craftsmen in metalsmithing.

Showing his work at all levels, Mr. Scifres has several honorable mention and best of show awards to his credit.

Mr. Scifres will be leading the jewelry workshop which is sponsored in part by the Kentucky Arts Commission. On

September 28 at 7 p.m., Mr. Scifres will conduct a lecture-demonstration on the lost wax method of casting silver jewelry in Room 156 of the Ivan Wilson Center for Fine Arts. This will be open to the public.

On September 29 in Room 173 of IWCFA beginning at 9 a.m. Mr. Scifres will conduct a workshop for 25 persons who have registered for the workshop in the department of art. The workshop will have a two dollar registration fee, but materials will be supplied.

Persons interested in the workshop should contact the department of art, Ivan Wilson Center for Fine Arts.

COLLEGE HEIGHTS HERALD TUES., OCT. 2, 1973



Photo by Scott Applewhite

Lost and found

TWO WESTERN students spend part of the day reviving a lost art and creating their own jewelry. Andrea Slone, left, a senior from Ashland and Cheryl McGuirk, a graduate student from Prospect, were participants in the workshop held Saturday in the Fine Arts Center. About 25 persons were instructed in the lost art of wax casting jewelry.

TENNESSEAN SUN., SEPT. 23, 1973

Jewelry Workshop Announced

A jewelry workshop, sponsored by Western Kentucky University and the Kentucky Arts Commission, will be held Friday and Saturday at the university.

Lyle Scifre, a Murray State University graduate with a master's degree in art, will conduct a lecture-demonstration on the lost wax method of casting jewelry at 7 p.m. Friday in the Ivan Wilson Center for Fine Arts.

On Saturday he will be in charge of the workshop at 9 a.m. The session is open to any interested person; there is a \$2 fee and materials will be furnished.

Scifre teaches ceramics, weaving and metalsmithing at Kentucky Wesleyan College in Owensboro, Ky. He has studied with Danish master craftsmen in metal work, and is represented in collections in Kentucky, Indiana, North Carolina and Texas.

THE COLLEGE HEIGHTS HERALD, Bowling Green, Ky.
 Tuesday, September 25, 1973

Sterling opportunity

If you're one of those rare persons who sits up late at night wishing to learn about the lost wax method of casting silver jewelry, this is your golden (pardon me, sterling) opportunity, but you had better act quickly.

There are only a few spaces left in this Saturday's jewelry work-

shop, sponsored by Western's art department and the Kentucky Arts Commission. The workshop will be conducted by Lyle Scifres, from Kentucky Wesleyan's art department. Scifres will begin the workshop Friday night at 7 in Room 156 of the Fine Arts Center with a lecture and demonstration of the lost wax method. This is open to the public.

The actual workshop begins Saturday morning at 9 in Room 173 of the Center. Only 25 people may participate and, according to an art department spokesman, about 18 have already registered. There is a \$2 fee; however, the workshop will provide materials.

Contact the art department and they'll tell you about it.

HERALD TUES. OCT. 2

"Photo '73 Graphic," an exhibition of creative photography by John Schulze, professor of art and art history at the University of Iowa, continues through Saturday, Oct. 6. The internationally respected photographer will also present a lecture, "Photographic Experience" and three slide shows: "Photograms," "Diane Arbus" and "The Last Valentine," all scheduled for Friday evening at 7 in the Recital Hall of the Fine Arts Center.

Saturday Schulze will direct a critique of creative photographs by 25 persons who have registered in advance in the art department. Registration in \$2.

COURIER JOURNAL & TIMES SUN., SEPT. 30

BOWLING GREEN, Ky. — "Photo '73 Graphic," an exhibition of 27 photographs by John Schulze, professor of art and art history at the University of Iowa, and currently visiting artist at Western Kentucky University, will open today in the Ivan Wilson Center for Fine Arts at Western. Schulze will lecture on photography at 7 p.m. Friday in the Recital Hall of Wilson Center.

PARK CITY DAILY NEWS SUN., SEPT. 30

Creative photo exhibit set

An exhibit of photo works by John Schulze, creative photographer, will be at Western Kentucky University Monday through Saturday at Ivan Wilson Center for Fine Arts Gallery. Visitors have been invited between 9 a.m. to 4 p.m. daily throughout the exhibit.

Entitled "Photo '73 Graphic," the exhibit will feature 27 photographs. Western's Department of Art is

sponsoring the exhibit in conjunction with the University's Fine Arts Festival.

Coupled with the showing will be a workshop encompassing a lecture by Western's guest artist, followed by a critique session and picture-taking expedition involving participants. The lecture on creative photography techniques is scheduled Friday at 7 p.m. at the center's Recital Hall and is entitled "Photography Experience."

During his workshop Schulze will direct a critique of 25 photographs entered through the Department of Art, between 9 a.m. — 4 p.m. weekdays.

Schulze was responsible for building the creative photography program at the University of Iowa where he is professor of photography. He has exhibited his works in 39 one-man presentations and in national and international group exhibitions.

PRESENTED IN IVAN WILSON FINE ARTS CENTER, ART GALLERY

OCTOBER 10-19, 1973

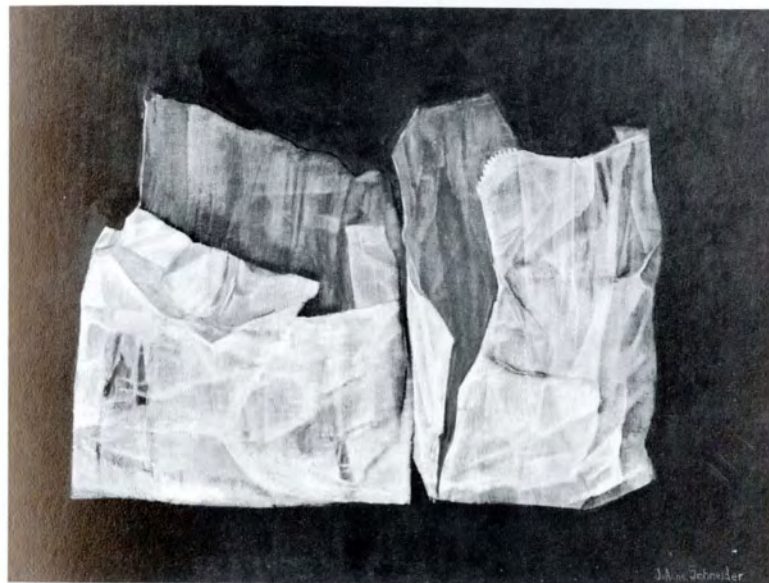
Still Life Today



13. Donn Moulton: RED APPLE



9. **Alan Kessler:** OBJECT PAINTING (WITH BOOT, HAMMER AND BOX)



19. **Jo Anne Schneider:** BAGS



15. Catherine Murphy: STILL LIFE

Still Life Today

STILL LIFE TODAY was established in 1970 through the generosity of the Edward John Noble Foundation, New York, to encourage contemporary artists through the purchase of their work for public collections. Each exhibitor during the 1970-71 and 1971-72 exhibition years has received a work of their choice and new paintings have been acquired annually to replace those distributed. Seven new works have been purchased for the 1972-73 exhibition selected by the AFA staff. Beginning with the 1972-73 exhibition year, each exhibitor will now be receiving two paintings of their choice.

STILL LIFE TODAY, an exhibition circulated by The American Federation of Arts, New York in 1972-1973. This brochure was designed by Michael Shroyer and edited by Catherine M. Perebinosoff. All photographs are by Otto E. Nelson with the exception of catalog number nine, courtesy of Bernard Dannenberg Galleries, Inc. Type set and printed by Kennerly Press Inc. © 1970, '71, '72 by The American Federation of Arts, 41 East 65th Street, New York, New York 10021. Library of Congress catalog card number 74-135038. A F A exhibition number 70-5.

Catalog

*Dimensions in inches,
height precedes width.*

1. **Terry Allen:** GUN
1969, collage and mixed media on paper
29¼" x 23¼"
2. **Claire Brucker:** DELICIOUS MONSTER
1970, oil on board
30" x 24"
3. **Janet Fish:** SOFT DRINKS
1971, oil on canvas
37" x 30"
4. **Stanley Friedman:** SOAP STILL LIFE
1970, oil on canvas
16" x 20"
5. **Joel Goldblatt:** TABLE
1970, oil on canvas
24" x 24"
6. **Ben Johnson:** STILL LIFE WITH SUGAR BOWL
1962, oil on canvas
24" x 36"
7. **Alex Katz:** TIGER LILIES
1965, oil on board
16" x 15½"
8. **Leonard Kesl:** STILL LIFE WITH DARK BLUE
TABLE AND THREE OBJECTS
1966, oil on masonite
47" x 35"
9. **Alan Kessler:** OBJECT PAINTING (WITH BOOT,
HAMMER AND BOX)
1971, oil on canvas
71½" x 71½"
10. **Sylvia Mangold:** FLOOR WITH LAUNDRY #1
1969, acrylic on paper
17½" x 22½"
11. **Vincent Mariani:** STILL LIFE WITH RED DISC
1970, oil on masonite
68" x 68"
12. **Jan McCartin:** BLUE PITCHER
1971, oil on canvas
30" x 40"
13. **Donn Moulton:** RED APPLE
1972, moulded fiberglass
31½" x 29½"
14. **Marion Muller:** RED STILL LIFE
n.d., oil on canvas
20" x 24"
15. **Catherine Murphy:** STILL LIFE
1969, oil on canvas
41½" x 34½"
16. **James Olson:** KINDERGARTEN BLOCKS
1969, watercolor on paper
11" x 19"
17. **Robert Andrew Parker:** UNDERWOOD TYPEWRITER
1968, watercolor on paper
25¾" x 36"
18. **Clayton Pinkerton:** SUMMER
(From "Four Seasons" series)
1969, acrylic on masonite
48¼" x 48"
19. **Jo Anne Schneider:** BAGS
1971, oil on canvas
30" x 40"
20. **Kenneth Thompson:** WATER DROPS
1970, gouache on paper
20¼" x 24¼"
21. **Dianne Nelson Tullis:** WILD FLOWERS
(Small Passion Flower)
1970, painted collage on paper
28¼" x 22¾"
22. **Hank Virgona:** STILL LIFE WITH BOTTLES
1970, watercolor on paper
9½" x 13"
23. **Franklin A. White:** SHOES
1970, acrylic on canvas
73" x 79"
24. **Franklin Williams:** UNTITLED
1969, mixed media on canvas
44" x 38¼"

Ivan Wilson watercolors exhibited

By SCOTT JOHNSTON

An exhibition of watercolor painting by Ivan Wilson continues through Friday, Nov. 2, in the Fine Arts Center Gallery.

Wilson, founder of Western's art department and a faculty member until his retirement in 1958, has had work exhibited throughout the eastern U.S. and in Paris. This particular exhibition consists of 18 watercolors.

The Gallery is open 8 a.m. to 4 p.m., Monday through Friday.

Last call for Bergman

The Bergman film series closes Friday night with "Winter Light." To be shown in Van Meter Auditorium at 8:15, the film deals with the problem of fear by exploring the lives of a priest, a school mistress, a fisherman and his wife.

Admission for students is 50 cents.

Interpretation festival

Western will participate in the Bluegrass Interpretation Festival at Georgetown College this weekend. Five readers and a student director will present selections from the poetry collection, "Reflections on a Gift of Watermelon Pickle."

Dr. James Pearse, of the speech and theatre department, said the Bluegrass festival is a rather prestigious event, with schools from as far as Montana sending participants. Northwestern University's Dr. Charlotte Lee, described by Dr. Pearse as one of the leading oral interpretation critics in the country, will be guest critic and reader.

High quality horror

Starting Thursday at Center Theatre is "Legend of Hell House," tale of ghost hunters, living and dead. The suspense is taut, the acting generally quite good. "Hell House" may be a bit

far-fetched, but it is an excellent example of the sort of high quality horror films the English seem to do so well.

Tryouts upcoming

Tryouts for two upcoming studio productions will be Monday, Oct. 29 and Tuesday, Oct. 30 at 6:30 p.m. in rooms 146 and 140 of the Fine Arts Center.

The student-directed productions are "Red Peppers," directed by Michael Reynolds and "Camille," directed by Bill Quig.

Scripts may be checked out from Margie Helm Library. The one-act plays will be staged Dec. 5 and 6 in Theatre 100, Gordon Wilson Hall.

Concert tonight

An American Composers Concert, sponsored by professional music fraternity Phi Mu Alpha Sinfonia, will be presented tonight at 7:30 in the Recital Hall of the Fine Arts Center. The free concert will feature a chorus, solo performers and ensembles.

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Friday, October 12, 1973

What's in a name?

*Ivan Wilson is much more
than glass, steel and concrete*



A portrait of an artist: Ivan Wilson

(Arts Editor's note: Dr. Wood is the retired head of the English department and chairman of the University Publications Committee. A slightly longer version of this story appeared in Western Alumnus magazine.)

By WILLSON WOOD

Ivan Wilson, whose name the new Fine Arts Center proudly bears, is one of Western's most unforgettable characters. His long tenure, his unselfish service, his achievements in the world of art

and the great love and admiration of thousands of students, colleagues and others—all testify to the mighty impact this one modest and humble man has had upon this institution and its personnel.

Mr. Wilson began his school-related life in 1895 in a rural school of southeast Calloway County. Now in retirement at Hazel, Ky., not many miles from the location of that first school, his life is still school-related because of almost daily contact, through letters, phone calls or visits from Western

people. Any visitors with Western connections will find Mr. Wilson's keen interest in Western people and its affairs has not slackened, and as the conversation turns either to past events or to present affairs, his eyes begin to twinkle and his heart obviously warms as he learns of some new development or reminisces about years gone by.

He first came to Western as a student in 1911, and except for two or three years of teaching in Tennessee, a half-year in military service, and some time off for study and travel, the remainder of his long life has been completely devoted to his home, his students and his school. Two further bits of information evidence the great unity of purpose which this man always demonstrated. From that first year in school he has always been the artist of his group with an ever-present urge to capture on paper or canvas the scenery and the life about him. He seemed born to draw.

Childhood romance

Also from that first year, Ivan has had a romantic interest in one woman only. Emma Albritton was only four, but she entered that same rural school that same year, and she and Ivan soon began "to claim each other as sweethearts." That childhood romance culminated in a marriage 27 years later and in a golden anniversary party Dec. 24, 1972. The completely unselfish devotion of Ivan and Emma for each other would be incredible, except to those of us who know them well. In commenting recently about the naming of the building, Mr. Wilson expressed great surprise; then as soon as he had caught his breath he said, "I shall always wonder what I did to win that honor. Whatever it was, I could not have done it without

Mrs. Wilson. A great portion of the honor belongs to her."

During his active teaching years Ivan Wilson did not achieve many of the things that are frequently used to measure success—higher degrees, publications, promotions, high salary, etc. The reasons are easily found: he was too busy, too humble, and too unselfish. Dr. Cherry asked Ivan to teach drawing and penmanship in 1920, before he had finished his A.B. degree. The result was that between his teaching and his summers at the Chicago Art Institute (where he got his only formal training in art) he had no time to finish his degree until nearly 10 years later. After that he spent his summers in George Peabody College and took an M.A. degree at the age of 44. In the meantime he had taught 13 years at Western and the few classes in drawing had developed, under his guidance, into a full-fledged art department with several faculty members.

Mr. Wilson never found time to go to school again, but he found

time for his students, his home, his friends, his birds and his painting, which shifted from oil to water color in 1934. However, he did manage to travel occasionally: western U.S., Mexico and Europe. Looking through his pictures, one will discover many scenes which were viewed by Mr. Wilson during these travels and stored away in his mind to be reborn later as some of his magnificent landscapes. During these middle years of his life Mr. Wilson painted pictures because the pictures were in his mind and demanded expression, but his innate modesty would not let him show them. So the pictures were the treasures of Ivan and Emma for many years.

Praise from Dr. Cherry

Besides these creative works, which he was filing away, Mr. Wilson did some commercial work in those middle years. The first significant notice for this came as a result of some sketches he did for a Western publication at the request of Dr. Cherry. Bush-Krebs Company (artists, engravers and

electrotypers) of Louisville was doing the engraving and printing, and an official of that company in a letter to Dr. Cherry, dated Nov. 21, 1933, commented on Mr. Wilson's work as follows:

"I want to take this opportunity of complimenting as highly as I can the artist who is making these pencil drawings. The artist certainly displays a lot of talent because the drawings are very high class, and you are to be congratulated on having such a talented artist on your staff."

Sometime after that Mr. Wilson did illustrations for books and for a while did creative work for the Ford Motor Co.'s Lincoln-Mercury Magazine. In the meantime, he continued to paint his own pictures and file them away. Eventually he began to show these to some of his friends. Immediately he began to receive requests to sell, and finally he agreed to sell a portion of his pictures provided the price be kept low enough that his students could afford to buy.

Soon a demand rose for Mr.

Wilson to enter his work in art shows. One of the early showings was in the William G. Nelson Gallery in Kansas City. About 10 years later the Old Studio Guild of New York circulated his pictures throughout the Eastern States and in Iowa, Texas and Oklahoma. In 1961 a showing was arranged in Paris, France. These were well received and the French critics were high in their praise.

People, not art

In the meantime friends and associates had encouraged him to increase the price of his pictures. This he did from time to time until they were selling for approximately five times the amount he had first asked. Also by this time he had retired from active teaching and was producing many more pictures. Still he always sold all the pictures he could part with. No one who knows Ivan Wilson would consider asking him how much money he has made selling pictures, but if the amount were known, he would be an object for envy on the part of many an artist whose ego infinitely surpasses that of Mr. Wilson.

Still, we have not mentioned this man's greatest achievement. He used to say and still says, "I did not teach art: I taught people." And people—the people he taught, the people he worked with, the people who knew him and admired him and loved him—they are his glory. It would be impossible here to list the names of all those whose lives have been enriched one way or another by a contact with Ivan and Emma Wilson. So we must point out a few who have achieved some fame themselves or who have given an expression of gratitude or appreciation. Joe D. Downing has been a successful artist in Paris for many years. Austin Duckett is an architect in Chicago, and has recently designed Nashville's skyscraper. Dorothy Grider is a well-known illustrator of children's books and maker of fashion plates. Lawrence Jones specializes in art photography and portraits. Paul Koenen operates his own studio in Chicago. Bill (Whitey) Sanders is the editorial cartoonist for the Milwaukee Journal. Most of all of these would be glad to write an appreciation of Mr. Wilson, but

instead of asking them, we shall quote from a statement of appreciation which Bill Sanders almost accidentally came up with six years ago when he was interviewed for an article about himself:

"Professor Ivan Wilson taught a snap course that tempted the whole football team: Art 101, but Ivan had a mission in life. We trooped into his class in high spirits, but he changed every one of us in some way.

"That small, quiet, gentle 97-lb. man put meaning into my life. He didn't teach art, he taught life itself. He convinced me that my drawing had to have purpose, that it was important only if it said something of value.

"But it wasn't only in art that he shaped a boy's character. He sought some virtue in every student that entered his class, then he enlarged that virtue and put it to work for the student—and for mankind. One of my friends, our 200-lb. tackle, has been doing missionary work in Southeast Africa for 10 years now. Ivan gave everyone a mission." (Quoted in the cover article, "The Blunted Lance of Bill Sanders," This Month, Vol. I, No. 10 (March, 1967, p. 19).

Not forgotten

Expressions of admiration and appreciation would not be complete without one of the many comments made by fellow teachers whose years at Western were enriched by knowing the Wilsons. Miss Frances Richards recently wrote:

"Of the hundreds of men and women connected with Western during its 67-year history, perhaps no other person has left a greater imprint on thousands of the alumni of the University than Ivan Wilson. In his quiet and unassuming manner he was an influence in the lives of his former students which can never be measured. An example of the personal feelings of his admirers may be found in the fact that after he had moved from Bowling Green to Hazel, within a year more than 200 of his former students and other friends had come from far and near to see him and Mrs. Wilson."

In Ivan Wilson may be found the

qualities which characterize a great teacher.

Ivan Wilson retired from active teaching in 1958, after 38 years a member of Western's faculty, many of which he served as head of the art department, and several of which he alone constituted the whole department. Though he has now been in retirement 15 years, though he is not at present physically able to continue painting, and though he lives a very quiet life in a small village 125 miles from Bowling Green, the Ivan Wilsons are certainly not forgotten. Some of their close friends have estimated that Emma and Ivan are visited, on an average, by three or four people a week the year around—not counting present neighbors and relatives—"old" friends, neighbors, students and colleagues at

Western. To our knowledge these visitors have included arts students, barbers, former neighbors, university presidents, maintenance men, businessmen, teachers and just people who love Emma and Ivan.

Recently a colleague said to Mr. Wilson, "Do you know what your greatest fault is? It is a complete lack of vanity. Every man ought to have a respectable amount of it. No, I'll take it back. The kind of modesty and humility you have surpasses human understanding. I am in no position to judge."

The name Ivan Wilson on a building will perpetuate the memory of the man to some people, but to the people who know him best, Ivan Wilson has achieved an immortality which will never be known by glass, steel and concrete.